

The background of the image is a deep red color with a dense, fibrous texture, resembling a thick carpet or a heavy blanket. The texture is slightly uneven, with some areas appearing more compressed or folded than others, creating a sense of depth and tactile quality. The overall appearance is that of a high-quality, plush material.

**Duchamp
Slash
Riefenstahl**

D/R

PETER DUDAR /

**Duchamp
Slash
Riefenstahl**

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For / Diane Boadway, Lily Eng, Jonah Palmer

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Duchamp Slash Riefenstahl

FADE IN:

1 CARD

GIVEN

1.
In 1923, 37-year-old Marcel Duchamp stops working on *THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN* (aka the *LARGE GLASS*).

2.
In 1939, 38-year-old Leni Riefenstahl stops pre-production on her film *PENTHESILEA*.

3.
There is an Nth dimension in which the above events, despite the disparity in dates, are coincident.

DISSOLVE TO:

ACT 1

It's a madhouse, more so than Paris

2 BAY WINDOW IN JEAN COCTEAU'S SALON - EXTREME CLOSEUP - LENI RIEFENSTAHL'S MOUTH

...wide, suggestive lips slightly parted.

Her lipstick, meticulously applied in a cupid's bow, gleams as she moves ever so slightly.

LENI's skin appears colourless, transparent.

The lips seem to float.

LAP DISSOLVE TO:

3 CARD

MARCEL DUCHAMP: "The object is illuminant. Luminous source..."

LAP DISSOLVE TO:

4 EXTREME CLOSEUP - LENI'S EYES

...dark brown, heavy-lidded.

They radiate life and spirit.

Leni squints.

5 CARD

MARCEL DUCHAMP: "The body of the object is composed of luminous molecules and becomes the source of the lighted object's substance."

6 CLOSEUP - CHESSBOARD

...LOOKING TOWARD the far right corner of the board. MARCEL DUCHAMP is replaying the Paulson-Morphy Game (New York, 1857). Only his hand is in frame, manipulating the pieces.

The white queen takes the black queen diagonally.

A black pawn takes a white bishop.

A white pawn advances to within one square of the back row.

7 LONG SHOT - LENI

...in front of the IMMENSE THREE PANEL BAY WINDOW, with white light POURING IN around her.

Leni Riefenstahl is a striking woman in her simple well-cut suit and off-white blouse. Her dark hair is swept back and cut above the shoulders. Willpower and self-assurance are expressed in her posture. Leni's precise movements are indicative of her self-discipline - augmented with training in athletics and dance. She is an extremely energetic and focussed being. Leni is very capable of inspiring others, yet willing to exclude all considerations outside her immediate concerns and use every available resource to further her ambitions. Mind you, she has never been accused of vindictiveness. Leni can be naive, though less so than she wants others to believe.

Usually identified as director/editor of *TRIUMPH OF THE WILL*, Riefenstahl envisions the never-to-be completed *PENTHESILEA* as her life's work.

Leni scans the interior of the salon.

8 LENI'S POINT OF VIEW

The CAMERA TRACKS through a natural and artificial jungle full of manufactured objects, skeletal remains and decorative motifs culled from several centuries. At the centre of the room is a narwhal tusk spiralling almost 3 metres into the air, seemingly in command of all the sinuous elements in the space. Ram and gazelle horns, elephant tusks and spiny crustaceans lie about on the floor, or on polished tabletops, or are incorporated into furniture. Crystal polyhedrons, a plaster cast of a human chin, a cast of a foot, and a sculpted interpretation of Jean Cocteau's tendrillar hands also compete for table space. Much of the floor is covered with intricate Persian carpets, and the walls are papered with scalloped art nouveau foliage.

The CAMERA PASSES THROUGH a pair of gilded imitation trees dating from Regency Versailles. IT APPROACHES a large divan in the lounge area, which is covered in tapestry bearing a motif of Oriental and opium poppies, garlands of leaves, and birds of paradise.

Marcel Duchamp sits forward on the divan, contemplating his next move on the chess board. He is wearing a dark, double-breasted suit and a pink shirt with fine green stripes. His elegant posture is immediately apparent. The Havana cigar inserted between his index and middle fingers has gone out. As the CAMERA APPROACHES the board, he puts the cigar in his mouth and reaches for a black pawn, which he advances two squares.

Leni's hand ENTERS FRAME, removes the black rook sitting next to the black king and occupies its space with the white queen. She then places the black king down on its side.

9 ANGLE ON MARCEL

...who responds to her intrusion with equanimity. His handsome Norman face catches the light. It is lean, thin-lipped, with dark hair brushed back from the forehead.

Duchamp scandalised America in 1913 with his painting *NUDE DESCENDING A STAIRCASE*.

And though left unfinished in 1923, *THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN* (also known as the *LARGE GLASS*) is commonly considered his life's work.

Despite a tendency to generate outrage through his work, Marcel is a slightly self-conscious, unassuming and reserved individual, likely to meet controversy with a slight smile - and veiled contempt. He is seductive - but discreet about his lovers.

He is taken to long periods of solitude. Marcel is paradoxical, perhaps infuriatingly so: intellectual and detached, yet open and pleasant. His humour is drenched in irony.

His penetrating gaze is belied by his soft voice.

MARCEL

Chess is a universal language... like eroticism.

His gaze penetrates hers.

Leni responds with a pronounced Berlin accent and nasal intonation.

LENI

I don't play chess.

Marcel sweeps aside the remaining pieces on the chessboard.

10 CARD

MARCEL DUCHAMP: "...the bride, instead of being merely an asensual icicle, warmly rejects (not chastely) the bachelors' brusque offer..."

11 BACK TO SCENE - ANGLE ON MARCEL AND LENI

After several beats...

MARCEL

You amuse me.

12 OMITTED

(NOTE: The rest of Act 1 has been omitted, except for these lines:)

Leni hikes her skirt up over her knee. Leni pinches her thigh. Hard. She winces.

LENI

I am not dreaming Marcel.

DISSOLVE TO:

ACT 2

Intermediate beings, descended from extraterrestrials

13 CARD

Marcel Duchamp born in Blainville-Crevon, France in 1887.

14 CARD

Dziga Vertov born in Bialystok, Poland in 1896.

15 CARD

Jean Cocteau born in Maisons-Laffitte, France in 1899.

16 CARD

Leni Riefenstahl born in Berlin, Germany in 1902.

17 CARD

Jackson Pollock born in Cody, USA in 1912.

18 THREE PANEL BAY WINDOW

...each panel divided into two horizontally.

Marcel and Leni are bathed in the window's white light.

LENI

I was an outstanding dancer.

MARCEL

With Mary Wigman...

LENI

But I was always different from the others. I wanted to dance alone, to dance my own fantasies.

Leni fastens her gaze on a window panel.

19 MONTAGE - LENI'S POINT OF VIEW - OUTSIDE WINDOW

These shots are predominantly WHITE, with almost all detail WASHED OUT.

The two actors portraying Marcel and Leni are BARELY PERCEIVABLE in the apparent nothingness.

Their MOTIONS are STUTTERED and VERY BLURRED.

Their VOICES are UNINTELLIGIBLE.

(NOTE: This material is derived from off-the-cuff, behind-the-scenes footage shot during production of *Duchamp SLASH riefenstahl*.)

LENI

Ultima Thule.

20 BACK TO SCENE

(NOTE: As the act progresses, Leni and Marcel DRIFT back and forth from normal opaqueness to near-transparency, somewhat out of sync with each other.)

LENI

The Thule Society was the most powerful secret organization in Germany - an offshoot of the Alliance for the Duty of Primitive German Art and for Knowledge.

Their motto was: 'Remember that you are German! Keep your blood pure!' And their symbol was the swastika.

MARCEL

(tongue-in-cheek)

They were Buddhists!

LENI

The Buddhist swastika rotated to the left. The Thule Society's swastika rotated to the right.

(beat)

Their beliefs derived from the primeval legend of Ultima Thule, a continent somewhere in the extreme north, in the vicinity of Greenland.

MARCEL

Greenland...

LENI

Yes.

But Ultima Thule was wiped out in some sort of cosmic catastrophe.

(beat)

Its men were intermediate beings, descended from extraterrestrials. They controlled all the world's secrets.

The theosophists of the Thule Society believed that these intermediate beings, very near the end, transmitted their secrets to a small circle of Initiates within the human species. And the purpose of these Initiates was to safeguard these secrets for the coming Germanic race.

Leni glances at the window.

LENI
(continuing)

The leaders of the Germanic race would access the very fountainhead of energy - mutating into Supermen. And these Supermen would annihilate everything that impeded Earth's spiritual destiny.

She approaches the centre window panel.

21 MONTAGE - LENI'S POINT OF VIEW - OUTSIDE WINDOW

As before, these shots are predominantly WHITE, with almost all detail WASHED OUT.

And the two actors portraying Marcel and Leni are BARELY PERCEIVABLE in the apparent nothingness.

Their MOTIONS are STUTTERED and VERY BLURRED.

Their VOICES are UNINTELLIGIBLE.

(NOTE: This material is derived from off-the-cuff, behind-the-scenes footage shot during production of *Duchamp SLASH riefenstahl*.)

22 CARD

Yves Klein born in Nice, France in 1928.

23 CARD

Michael Snow born in Toronto, Canada in 1929.

24 BACK TO SCENE

LENI

The Thule Society was run by aristocrats, leading businessmen, industrialists, university professors, lawyers, judges and police commissioners, among others - they created the German Workers' Party and gave it all-encompassing protection.

Eventually, the Thule Society handed the Party over to Adolf Hitler. He re-named it the Nazi Party.

To re-name is to possess.

(beat)

He mounted the Society's swastika in a white circle on a blood-red flag, making it a flaming torch for his movement. And with the Nazi Party as his instrument, Adolf Hitler became Führer.

In 1933, Hitler commissioned me to direct: *VICTORY OF THE FAITH*, a documentary about the first Nazi Party rally after the ascension to power.

This is my connection to Ultima Thule.

MARCEL

And when you started prostituting your art for politics...

LENI

Never! All my films, even the documentaries, were works of art!

(beat)

You must understand. In 1924, I cracked the joint in one of my knees - and my dance career was finished, kaput. From then on it was all movies - but art just the same.

Several beats later.

MARCEL

Were you operated on?

LENI

Yes.

MARCEL

Do you have a scar?

LENI

Yes...

The CAMERA APPROACHES as Leni, for a second time, hikes up her skirt. Marcel kneels before her, like a suitor.

MARCEL

It follows the contour of your leg.

25 CLOSE SHOT - LENI

She shudders as...

26 CLOSEUP - LENI'S KNEE

...Marcel's fingers skim lightly over the knee. Then they start advancing up her thigh. Leni pushes his hand away.

DISSOLVE TO:

ACT 3

Dividing this place from the rest of the world

27 LIBRARY - ANGLE ON MARCEL

From a marble surface, he lifts a silk-covered box figured with bats. From the box he extracts a volume of poetry.

28 CLOSEUP - BOOK

...printed on rice paper and protected by yellow silk end-leaves. Engraved on the cover is the title *LES CHAUVESOURIS*. Marcel opens the volume to the title page which bears the name of the author, *ROBERT DE MONTESQUIOU-FEZENSAC* and the date *1905*.

29 MEDIUM SHOT - LENI

...with a different book.

30 CLOSEUP - BOOK

Leni pulls away the front flap of its contemporary dust jacket revealing a photo of a bespectacled man in a wheelchair, debilitated by Lou Gehrig's disease. There is a field of stars behind him. The title is *A BRIEF HISTORY OF TIME*; the author's name is *STEPHEN W. HAWKING*. Leni turns to the title page, revealing the date *APRIL 1988*.

31 OMITTED

32 PLASMA DISPLAY SET-UP - LATER - ANGLE ON MARCEL

...with a DVD player remote, standing by a sleek, Pioneer Kuro 60 inch, 16:9 format PLASMA DISPLAY. There is currently white noise on the display.

The CAMERA ZOOMS IN to the display as the white noise is replaced by...

...a pair of lovers, in evening dress. They disappear into the shadows behind a grand piano.

LAP DISSOLVE TO:

33 FULL SCREEN PLAYBACK - LUIS BUNUEL'S *THE EXTERMINATING ANGEL*

In a closer shot, the young woman leans back on the shoulder of her man.

HE

Our first night together.

SHE

But what are we doing here? Why haven't we left?

They embrace. The camera tilts down to a closeup of the man's hands fondling the woman's breasts.

HE

But everyone has decided to stay.

A closeup of the two.

SHE

But does that seem normal to you?

HE

Life is amusing... and strange.

He kisses her shoulder. There is a closeup of his hands caressing her buttocks.

SHE

I can hardly stand up.

The camera tilts down as his hand slides down to her thigh.

HE

Come on. Let's go to sleep.

Marcel, OFF SCREEN, hits FAST FORWARD, breaking the playback into STACCATO bursts.

34 ANGLE ON MARCEL

...as he turns away from the display.

35 MARCEL'S POINT OF VIEW

Leni approaches him in FAST FORWARD, her motion now broken into STACCATO bursts.

The CAMERA PANS with her as she ejects the DVD from the player and passes it to Marcel.

36 CLOSEUP - DVD

...as Marcel places the DVD into its case. Everything is back to NORMAL SPEED. We see the title *THE EXTERMINATING ANGEL (EL ANGEL EXTERMINADOR)* and Luis Bunuel's credit on the case.

37 OMITTED

(NOTE: A sequence has been omitted here. Act 3 then ends as follows:)

38 NEAR PLASMA DISPLAY SET-UP - LATER - LONG SHOT - MARCEL AND LENI

...in FAST FORWARD,

as they wander

separately

through the artificial forest.

39 TIGHTER ANGLE - TWO SHOT

...at NORMAL SPEED and near the window. Leni looks back into the room.

LENI

This is Jean Cocteau's residence at Milly-la-Foret...
southwest of Paris.

The residence of my dearest friend.

The CAMERA TRACKS WITH Leni as she approaches the centre panel of the window.

LENI

This is the window from which Joan of Arc watched the
sun set. And out there is a fantastic garden, carved into
oblongs and adorned with espaliered pear trees. Beyond it
is a stream, dividing this place from the rest of the world.

40 MONTAGE -LENI'S POINT OF VIEW - OUTSIDE WINDOW

No garden.

These shots are predominantly WHITE, with almost all detail WASHED OUT.

The two actors portraying Marcel and Leni are BARELY PERCEIVABLE in the apparent nothingness.

Their MOTIONS are STUTTERED and VERY BLURRED.

Their VOICES are UNINTELLIGIBLE.

(NOTE: This material is derived from off-the-cuff, behind-the-scenes footage shot during production of *Duchamp SLASH riefenstahl*.)

LAP DISSOLVE TO:

ACT 4

As in the phrase 'evening of life'

41 FULL SCREEN PLAYBACK - LCD COMPUTER DISPLAY

MARCEL DUCHAMP: "The pulse needle in addition to its vibratory mvt. is mounted on a wandering leash. It has the liberty of caged animals."

The type cursor on the display is flashing within the last line of text. The cursor rapidly steps backward, deleting text line by line, leaving only the phrase:

the liberty of caged animals.

42 OMITTED

(NOTE: A sequence has been omitted here. Act 4 then continues as follows:)

43 FULL SCREEN PLAYBACK - LATER - PLASMA DISPLAY

...showing a night sequence from Leni's *OLYMPIA*, her documentary of the Berlin Summer Olympics of 1936 - unidentified for now.

The camera is in the sky looking down into the Olympic stadium, which forms an ellipse from this angle. The stadium is ringed by searchlights, their narrow beams pointed heavenward, and slowly converging to a point outside the camera frame.

When the beams meet, the multitude in the stadium are encompassed by a vast, ethereal cone sketched with light.

The sequence FREEZES...

...RUNS IN FAST REVERSE...

...and then resumes in FAST FORWARD.

44 WIDER SHOT - LENI

...also in FAST FORWARD...

...as she steps away from the plasma display and approaches the CAMERA...

45 OMITTED

46 OMITTED

(NOTE: A sequence has been omitted here. Act 4 then continues as follows:)

Back to NORMAL SPEED. The CAMERA FOLLOWS Leni, GRADUALLY LOSING GROUND. At her destination, Marcel is seated and engaged at a computer workstation.

The sleek outline of the LCD display, made of anodised aluminum, is now apparent. It's a 30-inch high definition Apple Cinema Display. The accompanying computer is a high end Apple Mac workstation. Its clutter-free chassis is likewise made of anodised aluminum and has a distinctive perforated '*cheese grater*' front. The wireless keyboard and mouse at Marcel's fingertips are likewise elegant and minimalist.

47 COMPUTER WORKSTATION - TIGHTER ANGLE - MARCEL

THE CAMERA ZOOMS IN over Marcel's shoulder to the LCD display. He calls up this dictionary listing:

analogy: 1. Correspondence in some respects between things otherwise similar. 2. An inference that if two things are alike in some respects they must be alike in others.

He replaces it with another listing:

metaphor: A figure of speech in which a term is transferred from the object it ordinarily designates to one it can designate only by implicit comparison or analogy, as in the phrase evening of life.

With the cursor, Marcel highlights the phrase:

analogy, as in the phrase ‘evening of life’

48 OMITTED

(NOTE: The rest of Act 4 has been omitted.)

ACT 5

You want to assure the success of the hunt

49 PLASMA DISPLAY SET-UP

The shot of the ‘*light cone*’ over the Olympic stadium is on the display again. The CAMERA STARTS ZOOMING OUT. The DVD playback FREEZES.

The CAMERA CONTINUES ZOOMING OUT to a two shot.

LENI

My film, *OLYMPIA*.

A vision. A work of architecture.

50 OMITTED

(NOTE: A sequence has been omitted here, Act 5 then continues as follows:)

A plaster cast of Countess Greffulhe’s chin and another of La Catiglione’s foot, along with several other sculpted body parts, now occupy the frame with Leni.

51 OMITTED

DISSOLVE TO:

52 CLOSE ANGLE ON LCD DISPLAY

This phrase is still on the display:

analogy, as in the phrase ‘evening of life’

The cursor sweeps over the word *analogy*, highlighting it.

MARCEL (OFF SCREEN)

Tell me whatever comes into your head.

LENI (OFF SCREEN)

You're brushing against my right breast. I'm moving away.

53 OMITTED

54 OMITTED

(NOTE: A sequence has been omitted here, except for this dialogue:

LENI

In sympathetic magic, like produces like. By imitating the behaviour of the animal, including its death, you assure the success of the hunt.

55 OMITTED

(NOTE: A sequence has been omitted here. Act 5 then ends as follows:)

LENI

This salon...

MARCEL

The term *living room* may be more apt.

LENI

This living room is where the laws of physics are stretched, where play supersedes physics.

MARCEL

It's the nursery of playful physics.

DISSOLVE TO:

ACT 6

Renaming invokes magic

56 COMPUTER WORKSTATION - ANGLE ON MARCEL

...as he types in the word *flimsy*.

57 FULL SCREEN PLAYBACK - LCD DISPLAY

This listing appears:

feeble, delicate, inadequate, light, slight;
thin, delicate, filmy, fine, sheer, transparent;
insubstantial, slight, feeble, frail, tenuous, insubstantial,
weak;

unstable, weak, insecure, jiggly, rickety, shaky, teetering,
unsure, vacillating, wavering, wobbly...

Marcel highlights the word *thin* with the cursor, then changes his mind and selects the word *transparent* instead.

He calls up a phrase we've seen earlier:

analogy, as in the phrase 'evening of life'

...then replaces the word *analogy* with the word *transparent*, so the resulting text reads:

transparent, as in the phrase 'evening of life'

LENI (OFF SCREEN)

Marcel!

58 LONG SHOT - LENI

... behind two clear glass panels, somewhat obscured by reflections of Cocteau's jungle. The panels are identical to those used in Marcel Duchamp's *THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN* (aka the *LARGE GLASS*).

They are abutted one on top of the other and framed in steel. The structure is free standing and measures 277.5 cm tall by 175.8 cm wide. The glass panels are currently featureless.

The horizontal divider between the two panels runs across Leni's neck.

The CAMERA TRACKS AROUND the structure, reflections slipping over its surfaces...

...to Leni's side of the structure.

59 TIGHTER ANGLE ON MARCEL AND LENI

...with Marcel facing us behind the glass, and Leni with her back to us in the foreground. He skims his fingers across the surface, his hand passing through Leni's reflection.

60 OMITTED

(NOTE: A sequence has been omitted here. Act 6 then continues as follows:)

61 THE BAY WINDOW

THE CAMERA ZOOMS AWAY FROM the window and the attendant glare. The empty panels of the *LARGE GLASS*, Marcel and Leni come into frame. We now realise the CAMERA HAS BEEN ZOOMING THROUGH the glass. As before, Marcel is on the far side of the glass and Leni is in the foreground.

MARCEL

These panels are from my delay in glass, *THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN*, also known as the *LARGE GLASS*.

He scans the panels.

MARCEL

(continuing)

I spent years on it.

Then I walked away from the *LARGE GLASS* in 1923, left it unfinished.

LENI

A delay in glass...

MARCEL

I prefer the term 'delay' to 'painting'... a delay in glass. It pleases me.

I'm finished with painting.

62 OMITTED

(NOTE: A sequence has been omitted here. Act 6 then continues as follows:)

63 CLOSE ANGLE ON LENI

Her eyes looking to her right.

LENI

In 1939, my life's work *PENTHESILEA* - a film based on Heinrich von Kleist's verse-play - had gone into pre-production. I had one hundred young women in North Africa, training to be Amazons.

I was to be their Queen - capable of riding bareback into battle...

...and dying for love.

(beat)

But on the first of September, I was called back to Berlin - Hitler's aeroplanes were bombing Warsaw. And on the third, Britain and France declared war on Germany.

My production was kaput.

(beat)

Then I came here.

64 TWO SHOT

MARCEL

So your 'coming here'...

LENI

...coincided with the termination of my life's work.

As did yours...

MARCEL

Neither of us terminated our work willingly. I decided nothing at all: I am simply waiting for ideas.

Leni looks away briefly.

LENI

'Coming here' is only the initial phase of the event. The encompassing event is our coupling.

A brief silence.

MARCEL

So in this Nth dimension, we're synchronised...

LENI

...aesthetically.

DISSOLVE TO:

ACT 7

No longer thinking that the thing in question is a picture

65 PLASMA DISPLAY SET-UP - ANGLE ON LENI

...as she sorts through several DVD cases and selects one.

66 CLOSEUP - DVD CASE

...with the colour title *OLYMPIA, FEST DER VÖLKER* superimposed over a low angle black-and-white photo of a track-and-fielder winding up to throw a discus.

67 BACK TO LENI

The CAMERA TRACKS with Leni as she turns and then approaches an imposing Serge Roche mirror with a trademark pseudo-Baroque frame.

There are two full-length versions of her onscreen as Leni's reflection is captured in the mirror.

LAP DISSOLVE TO:

68 BAY WINDOW

...as the CAMERA APPROACHES it.

LAP DISSOLVE TO:

69 BAY WINDOW

...a NEGATIVE version of the TRACKING SHOT. The white light is now BLACK. The camera SEEMS TO PENETRATE the glass.

LAP DISSOLVE TO:

70 MONTAGE - EXTERIOR

(NOTE: Two sequences in Act 2 and one in Act 3 visualised Leni's point of view of the exterior. This sequence, no longer from her point of view, is the FIRST of seven evolving sequences concerning the bay window. As in Leni's sequences, these shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl*.)

Instead of white, as in Leni's earlier sequences, these shots are processed predominantly BLACK, with most detail ELIMINATED.

The two actors are BARELY PERCEIVABLE.

Their MOTIONS are STUTTERED and VERY BLURRED.

The VISUALS in these shots are PLAYING BACKWARD.

The VOICES likewise are PLAYING BACKWARD.

LAP DISSOLVE TO:

71 LARGE GLASS VICINITY - HIGH ANGLE SHOT

The framed glass is in the foreground, at the apex of a long triangle whose other corners are defined by the lit plasma and LCD displays.

Leni reappears on the far side of the framed glass panels. She strides purposefully toward Marcel, who is standing with his back to us, observing the plasma display. Leni moves on to the DVD player.

72 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We're seeing an excerpt from DZIGA VERTOV'S *THE MAN WITH THE MOVIE CAMERA*, which remains unidentified for now. In the shot, an extreme closeup of a wide open human eye is superimposed over an extreme closeup of a movie camera lens. The eye closes and fades away as the camera lens iris contracts. We HEAR Leni eject the DVD off screen, as the curved blades of the iris slice into the centre of the lens.

The word *STOP* appears on the display.

The word *EJECT*.

The word *PLAY*.

The centre of the display is filled with an intense light. Shafts of light radiate from its centre.

The playback FREEZES and then goes into REVERSE. The camera descends, revealing the radiating shafts to be searchlights in the sky. This is footage from Leni's *OLYMPIA*, some of which we've already seen.

As *OLYMPIA* plays in REVERSE, we see flags thrashing, then the Olympic Flame relighting.

The searchlight beams which have converged over Olympic stadium spread apart, followed by a montage of divers in silhouette arcing out of the centre of the frame.

The playback FREEZES.

73 ANGLE ON LENI AND DISPLAY

Her eyes trained on Marcel, Leni points the DVD remote at the player and FAST FORWARDS to the shot of the searchlights converging over the Olympic stadium.

MARCEL (OFF SCREEN)

A sieve...

LENI

A light cone. Architecture in shining light.

74 OMITTED

75 OMITTED

76 OMITTED

77 GLASS VICINITY - LATER - LONG SHOT - LENI

...behind the *LARGE GLASS*.

LENI

Regarding the *LARGE GLASS*: you said you preferred the term 'delay' to 'painting'... 'a delay in glass'. It pleases you.

MARCEL

It's merely a way of no longer thinking that the THING in question is a picture. I use 'delay' in the most general way possible, reuniting its different meanings... indecisively.

LENI

So it's poetic.

MARCEL

'A delay in glass', as you would say 'a poem in prose'.

LENI

And you painted on the back of the glass...

MARCEL

Yes.

78 CLOSER ANGLE ON LENI

...still behind the *LARGE GLASS*. The CAMERA TRACKS SIDEWAYS, superimposing the reflection of the bay window over Leni.

LENI

The speed of light slows down in glass.

(NOTE: Some dialogue has been omitted here.)

DISSOLVE TO:

ACT 8

Coupled at near-identical moments creatively

79 OMITTED

(NOTE: A sequence has been omitted here. Act 8 then continues as follows:)

80 CLOSE ANGLE - MARCEL

...extracting a DVD from its case. As the CAMERA TIGHTENS on the case we can make out the text *DZIGA VERTOV'S THE MAN WITH THE MOVIE CAMERA* splayed across a Russian Futurist-style collage.

81 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...showing an excerpt from *THE MAN WITH THE MOVIE CAMERA*. As in Act 7, we see an extreme closeup of an eye superimposed on the camera lens as it closes.

Next, there's a cut to another shot from the same film: a closeup of a partially clad young woman staring into the camera and obscuring most of her face. She closes her eyes.

This is followed by a shot of horizontal venetian blinds opening and closing.

82 MARCEL AND LENI

...with the plasma display OUT OF FOCUS behind them.

LENI

Our coupling is a form of synchronization.

MARCEL

Yes, we're synced aesthetically - coupled at near-identical moments creatively. But we're out of sync time-wise. For me, it's 1923. For you...

LENI

1939...

After several beats...

MARCEL

Electrical energy can be interpreted as particle movement
or as wave and field phenomena.

When two or more alternating currents of the same
frequency are connected but out of step, they are said to
be out of phase.

LENI

Same frequency, but out of phase...

DISSOLVE TO:

ACT 9

A four-dimensional being would be all over you

83 FULL SCREEN PLAYBACK - LATER - LCD DISPLAY

We're seeing the Chessmaster application interface, with a three-dimensional representation of a chess board and pieces.

The Anderssen and Dufresne chess match (Berlin, 1852) is being replayed in auto mode.

Marcel closes a couple of floating palettes, one of which indicates game status and the other which depicts a two-dimensional version of the board and pieces - freeing up more screen space for the auto mode replay.

A white rook slides up the board to take a black knight and put the black king in check.

The other black knight takes the white rook.

Marcel's hand ENTERS FRAME, points to the white queen and then follows her as she takes a black pawn, putting the black king in check.

The black king takes the white queen.

The white bishop advances, putting the black king in check.

The white bishop continues his advance, putting the black king in check again.

MARCEL (OFF SCREEN)

The queen's sacrifice deflects the king into a fatal check...

84 ANGLE ON MARCEL AND LCD DISPLAY

MARCEL
...and black resigns.

Marcel makes eye contact with Leni off screen.

MARCEL
(continuing)
Mate is inevitable.

85 CARD

MARCEL DUCHAMP: "The Bride... is a projection... in four dimensions onto our three-dimensional world, and even, in the case of the flat glass, a reprojection of those three dimensions onto a two-dimensional surface."

86 GLASS VICINITY - LATER - ANGLE ON LENI

Marcel's *LARGE GLASS* is BETWEEN US and the CAMERA. The glass slips away as the CAMERA TRACKS WITH Leni. She approaches Marcel, who is bathed in the white light of the bay window.

He scans her body.

87 MARCEL'S POINT OF VIEW

The CAMERA PANS FROM Leni's thighs UP TO her face.

MARCEL
In three-dimensional space, you are either left or right, either up or down, either in or out.

88 TWO SHOT

MARCEL
A two-dimensional being, confined to a plane, could never visualise an in-and-out relationship with you.

A four-dimensional being, would see this plane...

89 CLOSEUP - MARCEL'S FINGERS

...brushing lightly over Leni's cheek.

MARCEL

...as a line.

Marcel's index finger skims over Leni's slightly parted, quivering lips.

MARCEL

(continuing)

He sees a line as a point.

The shot WIDENS. Marcel opens Leni's jacket with his free hand. His finger leaves Leni's lips and drops down the front of her blouse to the tip of her breast.

MARCEL

(continuing)

And he encompasses a volume...

Marcel's hand settles over Leni's breast.

MARCEL

(continuing)

...instantaneously.

LENI

But visually...

She gently removes Marcel's hand.

LENI

(continuing)

...as a three-dimensional being looking down on a two-dimensional plane sees a representation in its entirety.

MARCEL

Yes, visually a four-dimensional being would be all over you.

On the other hand, a two-dimensional being, residing in a plane, confronting an infinite straight line is either on one side of the line or on the other.

The shot STARTS WIDENING again.

MARCEL

(continuing)

In a two-dimensional continuum the being sees this line as a cut creating two distinct fields.

In a three-dimensional continuum, the equivalent line cuts through space as a plane.

In a four-dimensional continuum the cut would be a three-dimensional continuum, conceptualised mathematically as infinitely thin.

The shot has NOW WIDENED so the full width of the bay window is onscreen.

LENI

An infinitely thin plane...

Leni looks out into the window's white light. Marcel does likewise.

MARCEL

Infrathin. Intangible.

Leni turns to Marcel.

LENI

Infrathin...

Marcel is still looking out into the light.

MARCEL

Infrathin.

90 CLOSEUP - LENI'S HAND

...sliding over his waist.

MARCEL

The act of love-making, as tactile sublimation, might give us a glimpse or feel for a physical interpretation of the fourth dimension.

Leni withdraws her hand.

DISSOLVE TO:

ACT 10

Constructing a window between himself and his subject

91 FULL SCREEN PLAYBACK - LCD DISPLAY

The following text is input into the display:

The 3 dim'l body when seen in the 4 dim'l continuum is seen as a whole.

92 ANGLE ON MARCEL AND COMPUTER

The CAMERA SLOWLY ZOOMS AWAY from Marcel as he inputs more text.

Then the CAMERA BEGINS TRACKING AWAY AS WELL. As reflections of Jean Cocteau's bestial furniture come into frame, and the edges of Marcel's glass soon appear, we realise the CAMERA HAS BEEN SHOOTING THROUGH the *LARGE GLASS*.

Leni walks into frame carrying a book.

The CAMERA SETTLES ON a table made of black marble streaked with green. In the foreground is a book titled *THURSDAY'S UNIVERSE*.

93 EXTREME CLOSEUP

...of the book's subtitle: *A REPORT FROM THE FRONTIER ON THE ORIGIN, NATURE, AND DESTINY OF THE UNIVERSE*. The author is *MARCIA BARTUSIAK*.

94 BACK TO TABLE

Nearby are several crystal polyhedrons (a tetrahedron, a cube, an octahedron, a dodecahedron and a icosahedron) sit on the polished table surface, casting reflections.

Leni reaches into frame, removes *THURSDAY'S UNIVERSE* from the table and substitutes a book titled *TIME, THE FAMILIAR STRANGER*, author *J.T. FRASER*, in its place.

95 LCD DISPLAY

Back to Marcel inputting text. The following is already on the display:

In the 4 dim'l continuum a 4 dim'l body will be such that if sectioned by a median space 3 the 2 separate 4 dim'l parts will be symmetrical about this median space 3.

After several beats, Marcel adds the following:

The 4 dim'l native when perceiving this symmetrical 4 dim'l body will go from one region to another by crossing instantaneously the median space 3.

He then highlights the words *crossing instantaneously*.

96 ANGLE ON MARCEL AND LENI

The CAMERA IS SHOOTING THROUGH THE *LARGE GLASS* again. Leni is in the immediate foreground, Marcel is behind the glass in the background.

LENI

A Renaissance painter represented a three-dimensional body on a flat plane by constructing a window between himself and his subject.

Leni splays her fingers on the glass.

LENI

(continuing)

An invisible line is drawn from a point on the distant body... back there.

97 CLOSEUP - LENI'S HAND

...now pointing through the glass at Marcel.

LENI

The invisible line emanates from this point...

...penetrates the interceding window...

98 WIDER REVERSE SHOT

LENI

...and strikes the artist's eye back here...

Leni points at her own eye.

LENI

(continuing)

The artist records the point where the line penetrates the glass, and repeats the process.

The three-dimensional body is captured and copied to canvas.

99 REVERSE TWO SHOT

LENI

Did you use projective geometry in your *LARGE GLASS*?

MARCEL

I used projective geometry in the lower panel of the *LARGE GLASS*, imagining certain elements distributed on the floor behind the glass.

Renaissance perspective appealed to me, since it was being either ignored or disparaged in advanced art.

LENI

But there was no transferal to canvas - you painted on the interceding window.

DISSOLVE TO:

ACT 11

Beauty resides in the sphere of movement

100 GLASS VICINITY - ANGLE ON MARCEL

Behind the *LARGE GLASS*.

MARCEL

Painting resembles chess. When you play a game of chess it's as though you were sketching. The competitive aspect is of no importance, but the game itself is very, very plastic. It's not geometrical in the static sense of the word. It moves. The pieces are not beautiful in themselves, any more than the form of the game, but what is beautiful - if beautiful is the right word here - is the movement. Beauty resides in the sphere of movement, not in the visual sphere. It is the imagination of movement that makes the beauty.

101 REVERSE SHOT - LENI

...behind the *LARGE GLASS*, on its opposite side.

LENI

Einstein published his Special Theory of Relativity in 1905 - I was three years old at the time. He asserted that matter and energy were equivalent - making absolute motion, the speed of light, the reference frame for the laws of physics.

In his General Theory of Relativity of 1916, he asserted that gravity was caused by the warping of space, due to the occurrence of matter. The ray of light became the straight line of the geometry that describes the universe.

MARCEL (OFF SCREEN)

The ray of light moving from the painter's subject, through the Renaissance window and into the painter's eye.

LENI

Physicists around the world recognised general relativity as the most beautiful set of physical laws ever formulated. So beautiful that they couldn't possibly be wrong.

MARCEL (OFF SCREEN)

It is the imagination of movement that makes the beauty.

LENI

Time is now designated the fourth dimension. And this fourth dimension is in every way equivalent to the three spatial dimensions.

Space and time are so intertwined that they are no longer regarded as space and time, but as one spacetime.

102 OMITTED

(NOTE: A sequence has been omitted here. Act 11 then ends as follows:)

LENI

The deeper model is the primordial myth of blood - whose substance is evoked in the myths of Ultima Thule or, say, the Search for the Holy Grail. The myth of blood is not one of many mythologies - all mythologies proceed from its structuring principle. The knowledge of the principle is not a mythology, but the myth itself. And the development of this hidden reality is the turning point of our time.

103 CARD

MARCEL DUCHAMP: "Without the existence of the real four-dimensional world, which our minds sense outside any idea of time and space... art would be madness. One cannot copy a model which does not exist, and without a model the three-dimensional world would not move."

DISSOLVE TO:

ACT 12

Us neutrinos are the only ones who like having fun

104 PLASMA DISPLAY SET-UP - CLOSE ANGLE ON LENI

The plasma display itself is OUT OF FRAME. The CAMERA STAYS ON Leni – whose face registers curiosity, but little amusement:

TEEN FEMALE 1 (OFF SCREEN)

Will someone fill me in on what's going on? What is this dimension X?

TEEN MALE 1 (OFF SCREEN)

It's grimsville.

TEEN FEMALE 1 (OFF SCREEN)

All the grownups ever do is fight.

TEEN FEMALE 2 (OFF SCREEN)

Us neutrinos are the only ones who like having fun. And most of the time the grownups won't let us.

TEEN MALE 1 (OFF SCREEN)

They say we get in the way of their stupid war.

TEEN FEMALE 1 (OFF SCREEN)

You don't know what it's like living in a place where everybody wants to do you in, just for the crime of being young!

Leni reaches for the DVD case. The light of the display washes over her face.

105 LENI'S POINT OF VIEW - DVD CASE

...labelled with a cartoon turtle, swathed in bandanas, and thrusting with two crossed swords. Superimposed is the text *TEENAGE MUTANT NINJA TURTLES: HOT RODDING TEENAGERS FROM DIMENSION X.*

106 OMITTED

(NOTE: A sequence has been omitted here. Act 12 then ends as follows:)

107 FOYER - LATER - HIGH ANGLE SHOT - LENI AND MARCEL

The floor is French vanilla marble. There is a series of Marie-Antoinette-like terracotta busts by Neoclassical sculptor Augustin Pajou along the walls.

The CAMERA CIRCLES LENI AND MARCEL, TRACKING COUNTER-CLOCKWISE, so Leni and Marcel seem to move clockwise.

MARCEL

Imagine you and I are travelling at, say, ninety percent of light speed with respect to each other. According to the first postulate of Einsteinian relativity, either of us can regard ourself as standing still, and regard the other as moving.

108 MARCEL'S POINT OF VIEW - LENI

The CAMERA TRACKS CLOCKWISE, so Leni seems to move counter-clockwise.

MARCEL (OFF SCREEN)

Let's say you're in a fixed frame.

The CAMERA...

...SLOWS...

...TO A STOP.

109 LENI'S POINT OF VIEW - MARCEL

The CAMERA SLOWLY TRACKS COUNTER-CLOCKWISE, so Marcel seems to move clockwise.

MARCEL

As I approach the speed of light in a moving frame...

CUT TO:

110 LENI'S POINT OF VIEW - DIFFERENT ANGLE - MARCEL

The CAMERA STILL TRACKS COUNTER-CLOCKWISE.

MARCEL

It seems to you...

The last word is BARELY COMPREHENSIBLE as...

...IMAGE and SOUND SLOW DOWN...

...and BLUR.

CUT TO:

111 LENI'S POINT OF VIEW - DIFFERENT ANGLE - MARCEL

...AT NORMAL SPEED.

MARCEL

It seems to you that I'm slowing down.

CUT TO:

112 LENI'S POINT OF VIEW - DIFFERENT ANGLE - MARCEL

IMAGE and SOUND SLOW DOWN...

...and BLUR again.

MARCEL

...that I'm slowing down.

LAP DISSOLVE TO:

113 MARCEL'S POINT OF VIEW - LENI

...IMAGE and SOUND back to NORMAL SPEED.

MARCEL (OFF SCREEN)

For you, it's 1939. For me it's 1923.

The SHOT WIDENS to include Marcel.

MARCEL

But then I enter your frame...

(beat)

My spacetime, 1887 to 1939, equals your spacetime,
1902 to 1939.

DISSOLVE TO:

ACT 13

After terminating our life's work in real time

114 LOUNGE AREA - ANGLE ON LENI AND MARCEL

...at opposite ends of the LARGE DIVAN. The Oriental and opium poppies, garlands of leaves, and birds of paradise embedded in the tapestry, graphically swirl between them.

115 OMITTED

(NOTE: The rest of Act 13 has been omitted, except for this dialogue:)

LENI

Why do you say that? Passion at a distance.

DISSOLVE TO:

ACT 14

Passion at a distance

116 COMPUTER WORKSTATION - EXTREME CLOSEUP - LCD DISPLAY

A *GOOGLE* search page is onscreen. Leni types the words *Marcel Duchamp* into its text field.

117 COMPUTER WORKSTATION - ANGLE ON LENI AND LCD DISPLAY

Leni reads from the display, scrolling text with her computer mouse, and intermittently glancing at Marcel, who is out of frame.

LENI

“Madame Duchamp had a marked preference for her younger female offspring and felt indifferent to Marcel. With the departure of his brothers, Marcel was stranded in a female universe. Within the family nucleus of paradoxical closeness and indifference, the lonely boy assumed a haughty detachment and transferred his affections to his nearest sister, Suzanne.

Ironically, in light of the boy's career trajectory, his artistic talent seems to have come to him through Madame Duchamp...”

MARCEL (OFF SCREEN)

She just did Strasbourgs on paper – flowers – and that's
as far as it went.

118 OMITTED

(NOTE: The rest of Act 14 has been omitted.)

DISSOLVE TO:

ACT 15

I cannot count on anybody but myself

119 OMITTED

120 MARCEL'S POINT OF VIEW - LENI AT LCD DISPLAY

As she reads from the display, the CAMERA STARTS TRACKING SIDEWAYS.

LENI

1912: *NUDE DESCENDING A STAIRCASE* is withdrawn from
Société des Artistes Indépendents.

Duchamp relocates to Germany, where he paints *THE
BRIDE STRIPPED BARE BY THE BACHELORS*.

She turns to Marcel off screen.

LENI

(continuing)

THE BRIDE STRIPPED BARE BY THE BACHELORS – that's
the *LARGE GLASS*?

MARCEL (OFF SCREEN)

No, just a sketch, really.

LENI

I see, the earlier *BRIDE STRIPPED BARE* is missing the
word '*EVEN*'.

MARCEL (OFF SCREEN)

Yes, and I used the phrase '*THE BACHELORS*' rather
than '*HER BACHELORS*'. The word '*EVEN*' in *THE BRIDE
STRIPPED BARE BY HER BACHELORS*, *EVEN* is just an
adverb, it doesn't mean anything.

LENI

Why was *NUDE DESCENDING A STAIRCASE* withdrawn from...

She glances back at the display.

LENI

(continuing)

...Société des Artistes Indépendents.

The CAMERA IS STILL TRACKING. The metallic limbs from one of Jean Cocteau's gilded imitation trees start PASSING THROUGH the FOREGROUND.

(NOTE: the imitation trees have INCREASED IN SCALE since we last saw them.)

MARCEL (OFF SCREEN)

Probably because of the shock value of its title. And because one did not do a nude woman coming down the stairs. It was ridiculous, immoral.

Mind you, a picture that does not shock is nothing.

LENI

The human figure is beautified through movement.

Another metallic tree PASSES THROUGH the FOREGROUND.

MARCEL (OFF SCREEN)

After *NUDE DESCENDING A STAIRCASE* was withdrawn, I said: 'All right; if that's the way it is, there is no question of my joining any group; from now on I cannot count on anybody but myself. I will have to be alone.'

DISSOLVE TO:

ACT 16

Cinematic effects by means of painting

121 FOYER - ANGLE ON MARCEL

...back in the white marble space. The CAMERA PANS WITH Marcel as he moves from one Marie Antoinette-like bust to another.

MARCEL

NUDE DESCENDING A STAIRCASE is a static composition of static indications of the various positions assumed by form in motion

He glances back at one of the Marie Antoinettes, whose eyes seem to meet his, then strokes the contour of another, whose eyes are demurely shut.

MARCEL

(continuing)

In the composition, a form passing through space crosses a line; and as the form moves, the line it crosses is replaced by another line, and then by another and yet another.

NUDE DESCENDING A STAIRCASE was never intended to be cinematic.

122 OMITTED

(NOTE: A sequence has been omitted here. Act 16 then ends as follows:)

MARCEL

At what point do you start to edit a film?

LENI

When I decide to make the film.

123 CARD

MARCEL DUCHAMP: "...the painting will be an inventory of the... elements of the sexual life imagined by her the bride-desiring. In this blossoming, The Bride reveals herself nude in 2 appearances: the first that of the stripping by the bachelors."

124 TWO SHOT

Marcel undoes the center front button closure of Leni's blouse. Light ecru in colour, and possibly silk, the blouse has a fold-down collar done with openwork.

He lifts the blouse off her shoulders...

...then releases it to slide off her arms and flutter to the floor.

Marcel hooks her silk ribbon bra straps with his index fingers and draws them down over her shoulders.

125 CARD

MARCEL DUCHAMP: "...the second appearance that voluntary-imaginative one of the bride."

125 TWO SHOT

Leni draws down the metal zipper on her black wool crepe skirt. Several darts give the skirt a nice tailored shape. She lets it fall.

She slides her half slip off her hips. It has side slits, and is edged with French open lace. She releases the slip.

Leni raises her face, flicking her tongue along her lips.

Marcel moves toward her.

Leni backs away.

DISSOLVE TO:

ACT 17

The great attractor was no longer a mysterious force

126 LIBRARY - KNEE SHOT - LENI

Leni, approaching the table on which sit the texts *THURSDAY'S UNIVERSE* and *TIME, THE FAMILIAR STRANGER*.

127 CLOSEUP - BOOK

...in Leni's hand: *REALITY'S MIRROR: EXPLORING THE MATHEMATICS OF SYMMETRY* by *BRYAN BUNCH*. We FOLLOW the book down to the table as she gently places it with the others.

128 WIDER ANGLE - THE TABLE

Nearby are several crystal polyhedrons (a tetrahedron, a cube, an octahedron, a dodecahedron and a icosahedron), seen earlier, sit on the polished table surface, casting reflections. Leni taps the surface. WAVES RADIATE from her fingers and break into interference patterns around the crystal figures. The polyhedrons are actually sitting in a shallow glass container of water. Leni swishes her fingers in the water, splashing.

Marcel reaches into frame and picks up the copy of *REALITY'S MIRROR: EXPLORING THE MATHEMATICS OF SYMMETRY*, wiping several drops of water off the cover.

129 TWO SHOT

LENI

NUDE DESCENDING A STAIRCASE ended up in New York...

MARCEL

Yes, at the Armory Show of 1913. The American critics sensed that the Europeans considered them savages – so they singled out *NUDE DESCENDING A STAIRCASE* as proof positive that European culture was totally debased.

130 CLOSEUP ON A SMALL PAPER NAPKIN

...as Marcel draws a cone shape, with its tip pointing to the left.

MARCEL

Ironically, by vilifying *NUDE DESCENDING A STAIRCASE*, the critics made it an effective calling card for me.

Marcel rotates the napkin so that the cone now points downward. Then he draws curved lines on both sides of the shape, creating the contours of a female nude with the cone as the crotch.

MARCEL

(continuing)

Those who despised official cultural circles – Europeans mostly – would gather at Albert Steiglitz's gallery on Fifth Avenue during the day or at the home of Walter and Louise Arensberg in the evening. Young ladies were drawn to us...

Marcel adds breasts to the elementary female form on the napkin, by sketching in two ellipses.

131 TWO SHOT

Marcel looks up from his diagram.

MARCEL

I paid back the American critics by fucking a lot of their women.

Leni shows no reaction.

Marcel places his diagram on the surface of the water.

132 CLOSE SHOT - NAPKIN

...as it absorbs water and sinks among the crystal polyhedrons.

133 TWO SHOT

LENI

You were a director of New York's Society of Independent Artists.

MARCEL

As were Walter Arensberg and Katherine Dreier, among others.

I was also co-publisher of *THE BLIND MAN*, a magazine set up to do the organization's reviews.

LENI

Society of Independent Artists translates into French as...

MARCEL

Société des Artistes Indépendents.

LENI

The same as the Société des Artistes Indépendents in Paris, who rejected *NUDE DESCENDING A STAIRCASE* in 1912...

MARCEL

The intent of the New York organization was to supplant the Paris organization, and to put into practice the founding principle of 'no jury and no prizes'.

134 LENI'S POINT OF VIEW

MARCEL

The art of Europe was finished – dead. The future of art was in America.

Marcel is half smiling.

DISSOLVE TO:

ACT 18

The causal ordering postulate

135 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...showing the opening sequence from *TRIUMPH OF THE WILL*, Leni's black-and-white film of the 1934 Nazi party congress in Nuremburg. First we are above the clouds on the approach to the city. We hear an aeroplane engine underscored by the orchestral version of *HORST WESSEL*, the Nazi anthem.

Through the pilot's window we see the sun strike the edges of dark clouds and the nose of the plane edging into frame.

136 CLOSEUP - MARCEL

...watching, as he peels back the silver foil on a bar of dark chocolate and tries to break off a piece.

137 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We're now looking at the plane as it turns and banks over Nuremburg.

The clouds become lighter, the sun breaks through and the shadow of the aeroplane streams over columns of the party faithful entering the city.

138 CLOSEUP - MARCEL

Failing to detach a piece of chocolate manually, Marcel snaps some off with his teeth.

139 ANGLE ON PLASMA DISPLAY

In the playback, the aeroplane lands and taxis to a stop. An assemblage of Adolph Hitler's followers extend their arms in the Nazi salute. The door of the aeroplane opens.

An expectant interval. Hitler emerges.

The playback is momentarily obscured as Leni *PASSES BETWEEN* us and the display.

Then in the playback, Joseph Goebbels exits the plane and *FREEZES* mid-smile, as the display goes into *PAUSE MODE*.

140 WIDER SHOT - LENI AND MARCEL

MARCEL

Joseph Goebbels...

Leni responds with disdain.

LENI

Yes, yes. Joseph Goebbels – Minister for Propaganda and Popular Enlightenment.

MARCEL

Propaganda and enlightenment. That's absurd – the two terms cannot co-exist.

Marcel raises the DVD remote to reactivate the playback.

The DVD player does not respond. Leni is blocking it.

MARCEL

You're impenetrable.

141 OMITTED

(NOTE: A sequence has been omitted here. Act 18 then continues as follows:)

142 CLOSE SHOT - LENI

The CAMERA MOVES IN to an EXTREME CLOSEUP on Leni's eyes. They dart to her right.

FREEZE FRAME.

LAP DISSOLVE TO:

143 BAY WINDOW

...as the CAMERA APPROACHES it.

LAP DISSOLVE TO:

144 BAY WINDOW

...a SOMEWHAT GREY NEGATIVE version of the TRACKING SHOT. The white light is now DARK GREY. The camera SEEMS TO PENETRATE the glass.

LAP DISSOLVE TO:

145 MONTAGE - EXTERIOR

(NOTE: This is the SECOND of seven evolving sequences concerning the bay window. The shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl*.)

Instead of black, these shots are processed predominantly DARK GREY, with most detail ELIMINATED.

The two actors are BARELY PERCEIVABLE.

Their MOTIONS are STUTTERED and VERY BLURRED.

The VISUALS in these shots are PLAYING BACKWARD.

The VOICES likewise are PLAYING BACKWARD.

LAP DISSOLVE TO:

146 ANGLE ON LENI AND PLASMA DISPLAY

Leni STEPS AWAY from the display, revealing a crowd lining a street in Nuremberg and responding to Hitler's motorcade.

A waist shot of Hitler has him standing in a moving car, backlit and profiled.

There is a cut to the crowd...

...then a cut to a closeup of Hitler's upraised palm capturing the sun.

DISSOLVE TO:

ACT 19

Everything here is forbidden fruit

147 COMPUTER WORKSTATION - ANGLE ON LENI

The CAMERA TRACKS by her shoulder as she CLICKS the computer mouse.

The LCD display is FULLY VISIBLE now and the entry *LARGE GLASS: ELEMENTS...*

...is replaced by a directory. The following terms rapidly accumulate:

BRIDE
CHOCOLATE GRINDER
HORIZON
JUGGLER OF GRAVITY
MANDALA
NINE MALIC MOULDS
NINE SHOTS
OCULIST WITNESSES
REGION... CAST SHADOWS
REGION... SCULPTURE OF DROPS
REGION... SPLASHES
REGION... WATERFALL
SCISSORS
SIEVES
CORKSCREW
TOP INSCRIPTION
WATER MILL.

Leni highlights the term *CORKSCREW*...

...then she clicks on another software window, which has this entry:

DENIS ARKADIEVITCH KAUFMAN 1916.
Petrograd, Psychoneurological Institute.
Takes the name Dziga Vertov - from 'dziga, dziga, dziga',
meaning 'spin, spin spin', like the sound of a camera crank
turning.

The camera tilts down to the desk, and settles on a book titled: *PARADIGMS LOST: IMAGES OF MAN IN THE MIRROR OF SCIENCE*, by JOHN L. CASTI.

Marcel reaches into frame and removes the book, revealing a DVD case titled *ANTOLOGIA SURREALISTA*. The title is superimposed over the image of an eyeball about to be sliced with a straight razor. The image is from Luis Bunuel's film *UN CHIEN ANDALOU*.

148 ANGLE ON LENI

...as she notices the DVD case, picks it up and turns it over.

149 EXTREME CLOSEUP ON THE LABEL

...as Leni runs her finger down the following list and stops at the last entry:

Klassiker des surrealistischen Kinos:

Luis Bunuel mit
UN CHIEN ANDALOU, 1929

Rene Clair mit
ENTR'ACTE, 1924

Germaine Dulac mit
LA COQUILLE ET LE CLERGYMAN, 1926

Man Ray mit
LE RETOUR A LA RAISON, 1923

Fernand Leger mit
LE BALLET MECHANIQUE, 1924

Marcel Duchamp mit
ANÉMIC CINEMA, 1925

150 ANGLE ON MARCEL AND LENI

...as Marcel replaces the book.

Leni glances downward.

151 LENI'S POINT OF VIEW

A CLOSEUP on the book title *PARADIGMS LOST*.

Then a PAN to the Apple logo on the LCD display.

152 BACK TO TWO SHOT

LENI

This is the Garden on Eden. And everything here is
forbidden fruit.

DISSOLVE TO:

ACT 20

Certain ideas were floating in the air

153 FULL SCREEN PLAYBACK - LCD DISPLAY

...showing the *LARGE GLASS: ELEMENTS* directory, from the previous act.

Leni deselects the term *CORKSCREW* and then highlights the term *SIEVES*. A DOUBLE CLICK calls up a new screen. We see the heading *LARGE GLASS: SIEVES* and a diagram of seven overlapping cones, lined up in an arc. The cone (or Sieve) on the left points upward. The rest are progressively rotated, so that the final cone on the right points downward.

LENI (OFF SCREEN)

According to mathematician Hermann Minkowski, Einstein's Special Relativity Theory of 1906 intimated that the three dimensions of space and the one dimension of time could be integrated into a four-dimensional spacetime.

Einstein initially resisted this interpretation, then expanded and incorporated it into his General Theory of 1915.

154 ANGLE ON MARCEL

MARCEL

The Sieves on my *LARGE GLASS* were finished in 1920 – but the sketches date back to 1913.

(beat)

I first outlined the Sieves in lead. Then I laid the lower half of the *LARGE GLASS* face down on the floor and let dust accumulate on the surface for several months. The dust was then fixed into the Sieves with mastic varnish.

LENI

So the fixed dust became a visual record of the time that transpired in the making of the work.

155 FULL SCREEN PLAYBACK - LCD DISPLAY

...still showing Marcel's Sieves.

LENI (OFF SCREEN)

Had you seen a Minkowski spacetime diagram when you created the Sieves?

MARCEL (OFF SCREEN)

I don't know. Certain ideas were floating in the air.

Leni selects and highlights the Sieve on the left of the diagram, the one that points upward.

LENI (OFF SCREEN)

This is a Minkowski spacetime diagram. The trajectory of a light pulse is represented by the 45 degree lines. The tip of the cone represents our position in space and time.

Since no signal can travel faster than the speed of light, we can only receive signals from within the cone. This light cone represents the past. Events outside the cone cannot effect us in any way.

Leni's cursor shifts to the downward-pointing Sieve on the right of the diagram and highlights it.

LENI (OFF SCREEN)

(continuing)

This is the future light cone.

DISSOLVE TO:

ACT 21

The beauty of indifference

156 LOUNGE AREA - ANGLE ON CHESSBOARD

The CAMERA TILTS DOWN AND LOCKS. The chess pieces are all over the board. We are looking at the board from WHITE's position.

(Note: this is a partial recreation of the Pillsbury-Tarrasch match in Hastings, 1895.)

157 SERIES OF STILL SHOTS

- A) The WHITE QUEEN places the BLACK KING in check.
- B) The BLACK QUEEN intercedes between the WHITE QUEEN and the BLACK KING.
- C) The WHITE QUEEN slides left and puts the BLACK KING in check diagonally.
- D) The BLACK QUEEN intercedes diagonally.
- E) The WHITE ROOK takes the BLACK QUEEN.
- F) A BLACK PAWN takes the WHITE ROOK.
- G) The WHITE QUEEN places the BLACK KING in check again.
- H) The BLACK KING advances one space.
- I) The WHITE QUEEN takes the BLACK KNIGHT.
- J) A BLACK PAWN advances.

158 LENI'S HAND

...ENTERING FRAME. She lifts the WHITE QUEEN and takes a BLACK PAWN at the far right of the board. CHECKMATE.

Marcel reaches INTO FRAME and places the KING down on its side.

159 OMITTED

160 BACK TO THE CHESSBOARD

The CAMERA TILTS UP to Leni as she lifts her face upward and brushes her lips against Marcel's.

The CAMERA TRACKS BACK as Leni starts unbuttoning Marcel's pink, pin-striped shirt.

She lifts Marcel's dark grey, double-breasted jacket from his shoulders.

Marcel's jacket slides to the floor.

Leni pulls Marcel's shirt from his pants. The shirt flutters to the floor.

She unclasps Marcel's belt.

MARCEL

My directorship with the Society of Independent Artists
was very short-lived.

LENI

Oh...

She unfastens the button on his pants, runs her hand over his stomach and inserts her fingers beneath the waistband.

MARCEL

Because of the urinal...

Leni stops moving.

LENI

Urinal?

MARCEL

Yes, a man's porcelain urinal that I turned on its back and
signed with the pseudonym 'R. Mutt'.

I called it *FOUNTAIN*, and submitted the urinal to the
Independent's opening exhibition.

LENI

As a work of art...

Leni removes her hand from his waistband.

MARCEL

As a readymade, an experiment concerned with taste. I chose the object with the least chance of being liked.

Aesthetic delectation is dangerous and should be avoided.

LENI

And you chose well ...

MARCEL

Yes and no.

Walter Arensberg felt that a lovely form had been revealed, freed from its functional purpose. Louise Norton likened its outline to the Buddha.

But theirs was a minority view. Katherine Dreier hated the urinal – until she realised that I had submitted it... That amused me intensely.

(beat)

The other directors could not transcend the *FOUNTAIN*'s value as a sign. But since they were constitutionally obligated to include it in the exhibition, they chose to hide it behind a partition.

After several beats...

LENI

A readymade can be anything you re-name...

MARCEL

Re-naming isn't crucial, it's the act of selection.

I reduce my personal taste to zero – and then select an object that in no way impresses me.

LENI

Reduce your taste to zero...

MARCEL

Repeated exposure becomes taste. It's very difficult to select an object that has no interest on the day it is picked and which never will.

Leni picks up Marcel's shirt and jacket. She brandishes his shirt in one hand.

LENI

This is a readymade...

She brandishes the jacket.

LENI

(continuing)

...and so is this – if I claim indifference to it.

MARCEL

I can't see you dissociating an article of clothing from your sense of taste.

Leni lowers the items.

MARCEL

(continuing)

There are more limitations to the process. I set a specific point in time to make the selection - such and such a day, hour and minute.

The importance is in the chronometry, the empty moment. It's a sort of rendezvous.

Marcel takes the shirt from Leni and starts putting it back on.

LENI

The word rendez-vous...

MARCEL

Or coupling...

LENI

...is somewhat erotic. But here, it's a rendez-vous with nobody - a void.

Leni hands Marcel the jacket.

MARCEL

That's the beauty of indifference.

LENI

You can't put the words beauty and indifference together.

MARCEL

All the more reason to do it.

Beauty is terrible anyway, because when accepted, it becomes commonplace. 'Ugly' doesn't mean anything either - it's just beauty with a minus sign.

Leni pulls on Marcel's collar and fastens his top shirt button.

LENI

If I were on that board of directors, I would have opposed you.

161 OMITTED

(NOTE: A sequence has been omitted here. Act 21 then ends as follows:)

MARCEL

The readymade that I call art is a sort of irony.

If the word 'art' really comes from Sanskrit, as I've heard, then it signifies 'making'. But the readymade is not made by my hand. So it's a means of denying the possibility of defining art.

DISSOLVE TO:

ACT 22

The ministry of coincidence

162 CLOSE ANGLE ON *LARGE GLASS* - MARCEL'S SIEVES

Up to now, the reconstituted *LARGE GLASS* has been empty. The CAMERA SLOWLY ZOOMS WIDER, revealing Marcel's seven overlapping Sieves in the lower panel of the *LARGE GLASS*.

MARCEL (OFF SCREEN)

Anything that has three-dimensional form is the projection in our world from a four-dimensional world. The Bride is four-dimensional, a 'retard en verre'.

The ZOOM PROGRESSED, revealing Marcel And Leni on the left, behind the two panels of the *LARGE GLASS*.

MARCEL

(continuing)

And 'l'enverse': inside out.

Marcel is mostly framed within the lower panel and Leni is entirely framed within the

upper panel. They are standing on a bare section of French vanilla marble floor, which is shadowless - so like the Sieves, Marcel and Leni appear to be in the panels.

MARCEL

(continuing)

The Bride takes up the height of the upper panel.

The Bachelors are to the left of the Sieves in the lower panel.

163 TIGHTER ANGLE ON MARCEL

MARCEL

The Bachelors are in a state of tumescent excitement. The Bride has transmitted her Illuminating Gas to them by means of the Top Inscription.

164 ANGLE ON LENI

The Top Inscription - an elongated cloud - has appeared at the top of the *LARGE GLASS*. It is to the right of Leni and extends to the edge of the panel.

MARCEL

Unable to contain themselves, the Bachelors allow the gas to escape through the Capillary Tubes, where it is solidified and cut into Spangles.

165 BACK TO MARCEL

Now, the Capillary Tubes - nine apparently freehand lines - have appeared on the *LARGE GLASS*, crossing in front of Marcel's face. They converge at the bottom of the first Sieve.

MARCEL

The Spangles pass out of the Capillary Tubes into the Sieves and condense into a liquid.

166 BACK TO LENI

LENI

From gas, to solid, to liquid...

MARCEL (OFF SCREEN)

...a liquid suspension, juice.

167 BACK TO MARCEL

Now, the Corkscrew - a loose spiral - has appeared at the tip of the last Sieve. It descends to the bottom right corner of the lower panel.

MARCEL

The juice falls into the Corkscrew and splashes at its foot. The Splash forms a sculpture of drops, each of which acts as a point.

168 ANOTHER ANGLE ON LENI

Now, the Nine Shots - a group of scattered holes - have appeared at the right of the upper panel. We are LOOKING THROUGH the holes in the glass at Leni.

MARCEL

These drops are sent back to the upper region of the *LARGE GLASS* to meet the Nine Shots in a 'mirrorial return'.

169 CLOSE SHOT - THE CAPILLARY TUBES

...converging at the Sieves.

MARCEL

Pure chance is associated with mechanical technique at three places in the *LARGE GLASS*.

For the Capillary Tubes, I let a thread, held vertically, fall onto a rigid horizontal plane several times, making its own deformations. These deformations determined the paths of the Capillary Tubes.

The CAMERA SHIFTS UP toward the Nine Shots.

MARCEL

(continuing)

For the Nine Shots, I determined a vanishing point in the upper panel, and the three principal points of a three-dimensional body outside the panel.

Then I coated a match tip with fresh paint and fired it three times from each outside point, toward the vanishing point on the glass. Three shots from three points, made the Nine Shots.

The *LARGE GLASS* was then perforated where the match had struck.

The CAMERA PASSES OVER the Nine Shots, then VEERS LEFT toward the cloud-like Top Inscription.

MARCEL

(continuing)

With maximum skill, the nine flights of the match would have been reduced to a single point at the target.

For the first time, we see the Draft Pistons - three distorted quadrilaterals - situated side-by-side inside the Top Inscription.

MARCEL

(continuing)

For the Draft Pistons, I determined the three shapes by photographing a square piece of gauze in an open window as it was accepted and rejected by the draft.

The CAMERA CLOSES IN on the middle Draft Piston.

DISSOLVE TO:

170 WIDER REVERSE SHOT - LENI AND MARCEL

...now in the foreground, with the reverse side of the *LARGE GLASS* in the background.

So we're seeing the Sieves, the Top Inscription, the Capillary Tubes, the Corkscrew, the Nine Shots, and the Draft Pistons flipped horizontally.

LENI

You resigned your directorship at the Society of Independent Artists.

MARCEL

Yes.

LENI

It was pure chance that the *NUDE DESCENDING A STAIRCASE* was singled out and vilified in the Armory Show of 1913.

But you engineered the rejection of the urinal. What you learned by chance had become technique.

(beat)

And being on the board of directors wasn't as important as them wanting you back - which they did.

The little boy distanced by his mother had made himself indispensable.

DISSOLVE TO:

ACT 23

A new school, a school of discontinuists

171 PLASMA DISPLAY SET-UP - ANGLE ON LENI

...holding the remote and watching the The Teenage Mutant Ninja Turtle DVD again.

VOICE 1 (OFF SCREEN)

Dimension X, of course! The trans-dimensional portal is already complete. Your home dimension is a place of total war, is it not?

VOICE 2 (OFF SCREEN)

Yes, a war that has been carried on without me since I was banished here.

VOICE 1 (OFF SCREEN)

Then I will get the weaponry I need by pulling it through Dimension X!

VOICE 2 (OFF SCREEN)

No! You can't!

172 CLOSEUP - REMOTE

...as Leni pushes the FAST FORWARD button.

173 BACK TO LENI

VOICE 2 (OFF SCREEN)

Neutrinos, running loose here on earth! You imbecile!

VOICE 1 (OFF SCREEN)

What did I do? Who are these Neutrinos?

VOICE 2 (OFF SCREEN)

A gang of juvenile delinquents from Dimension X. They're a threat to everything we stand for.

VOICE 3 (OFF SCREEN)

They hate war!

VOICE 4 (OFF SCREEN)

They refuse to join any army!

VOICE 2 (OFF SCREEN)

And what's worse, they encourage people to have fun!

DISSOLVE TO:

174 WIDE SHOT - LENI AND MARCEL

...partly obscured by foreground statuary of a Cuprian Venus, with two dolphins drawing her through the waves.

LENI

My mother supported my aspirations, and secretly financed my dance lessons.

Much like your mother, she never achieved her creative potential.

The CAMERA SLOWLY APPROACHES Leni and Marcel.

LENI

(continuing)

My father had other plans for me. When he realised what we were doing behind his back, he decided to break my will. To do so, he enrolled me in the Russian Ballet School of Berlin, the best of its kind in Germany.

There, I was supposed to learn that I had no talent - but my father had underestimated my creative drive. Instead, I excelled.

Subsequently, I left the Russian Ballet School of my own free will.

You see, the artificiality of ballet tired me. And I wanted to go beyond the usual, to be noticed.

I was drawn to the individuality and style of Isadora Duncan. Her inspiration came from the art of ancient Greece. She appeared on stage barefoot, clothed in loose...

Marcel interjects.

MARCEL

She bought one of my nude studies...

(beat)

...for one of her men friends.

Leni picks up where she left off.

LENI

Isadora Duncan appeared on stage barefoot, clothed in loose flowing garments, and advocated the natural use of the body.

But it was the great modern, Mary Wigman, who took me under her wing. Her technique focussed on evoking inner feelings, as well as expressing the 'essence' of dance.

(beat)

After the War, I danced solo on the major stages of Europe: Dresden, Munich, Cologne, Frankfurt, Prague, Zurich...

175 LIBRARY - LATER - WAIST SHOT - LENI

...occasionally pacing, with a textbook in hand - reading aloud.

LENI

In post-World War 1 Germany... "a new breed of young, enthusiastic fellows was making its way into physics. Planck was past sixty. Einstein had seen his fortieth birthday. Bohr was a middle-aged thirty-five. These older and wiser moderates were to be the guiding lights for the new breed."

176 EXTREME CLOSEUP - BOOK

As some text comes into view...

FREEZE FRAME

We make out the title *TAKING THE QUANTUM LEAP, THE NEW PHYSICS FOR NON-SCIENTISTS*, by *FRED ALAN WOLF*.

177 OMITTED

178 BACK TO LENI

LENI

“It was time for Dada physics and it was happening in Gottingen, Germany. In early summer, Professor Neils Bohr, who then headed a brand-new institute of physics in Denmark called the Copenhagen School, had come to give a lecture.

Among the students who had gathered to hear Bohr was twenty-two year old Werner Heisenberg... Together these two would change the meaning of physics. Eager to rid physics of mechanical models, they would herald a new school, a school of discontinuists.”

179 OMITTED

(NOTE: A sequence has been omitted here.)

180 CLOSE ANGLE - LENI'S HAND

...brushing against Marcel's crotch.

181 OMITTED

(NOTE: The rest of Act 23 has been omitted.)

DISSOLVE TO:

ACT 24

The main sequence

182 OMITTED

(NOTE: This act has been omitted, except for the following:)

183 ANGLE ON MARCEL

The CAMERA FOLLOWS Marcel as he makes his way toward the WHITE light of the bay window, then IT PASSES him. The CAMERA SEEMS TO PENETRATE the glass.

LAP DISSOLVE TO:

184 MONTAGE - EXTERIOR

(NOTE: This is the THIRD of seven evolving sequences concerning the bay window. The shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl*.)

Instead of dark grey, these shots are processed predominantly WHITE, with most detail WASHED OUT.

The two actors are BARELY PERCEIVABLE.

Their MOTIONS are STUTTERED and VERY BLURRED.

Instead of backward, the VISUALS in these shots are now PLAYING FORWARD.

Instead of backward, the VOICES are now PLAYING FORWARD, but are INDISTINCT.

DISSOLVE TO:

ACT 25

The future informs the past

185 OMITTED

(NOTE: This act has been omitted, except for the following:)

186 MARCEL'S POINT OF VIEW

A dark smudge against the white light of the bay window COALESCES into a silhouette. Then we start making out Leni's features.

LENI

"Verily first of all did Chaos come into being... Out of chaos, Erebus and black Night came into being, and from night again came Aither and Day."

(beat)

The future informs the past.

DISSOLVE TO:

ACT 26

A burning desire, so quickly and so completely fulfilled

187 LOUNGE AREA - HIGH ANGLE - LENI

...lying on the divan, amongst its woven Oriental and opium poppies, garlands of leaves, and birds of paradise. She is on her back. Leni shifts her injured knee, pushing her skirt up her thigh.

LENI

Only six months into my dance career, I was standing in the Nollendorfplatz U-Bahn station in Berlin, racked with pain and clenching my teeth. Some time earlier, I had cracked my knee joint – and was increasingly filled with apprehension that my dancing was finished, kaput.

Even so, a nearby poster depicting several individuals ascending the face of a sheer cliff diverted my attention.

And this glance changed my destiny. I was about to act in my first feature film. And within five years, I would star in six more films, make my first feature film as a director, and find the subject of my life's work.

188 TIGHTER ANGLE ON LENI'S LEGS

Marcel's fingers now ENTER FRAME, delicately skimming over her kneecap and tracing the scar from her dance injury – as they did in Act 2.

LENI

Further down on the poster, it read *MOUNTAIN OF DESTINY, A FILM FROM THE DOLOMITES BY DOCTOR ARNOLD FANCK*.

I skipped the next train, and watched it vanish into the Kleiststrasse tunnel without me. Then I made my way out of the U-Bahn station to the adjoining square, and entered the Nollendorf Theatre.

Marcel's fingers begin to advance slowly up Leni's thigh, this time encountering no resistance.

LENI

(continuing)

The longer I sat in there, watching the screen, the more my excitement increased. The mountains intoxicated me with their undreamt-of splendor.

At first, while I lay sleepless that night, I couldn't determine if it was the nature in the film or Arnold Fanck's artistry that gripped me so much.

When I finally slept, I dreamed of wild mountain crags, and saw myself running across talus slopes - always, the leading performer in the film.

189 CLOSEUP - LENI

LENI

My first meeting with Doctor Fanck was inconclusive. I felt as if a hard fist had shattered my dreams.

(beat)

Then the pain in my knee intensified.

I decided to risk an immediate operation.

Leni shudders lightly.

LENI

(continuing)

Four days after the procedure on my knee, Arnold Fanck showed up unannounced with a sheath of papers.

Leni shudders and shifts her shoulders.

LENI

(continuing)

I unwrapped the sheath slowly - it was a manuscript.

The title page said, *THE HOLY MOUNTAIN, WRITTEN FOR THE DANCER LENI RIEFENSTAHL.*

Leni shudders deeply.

LENI

(continuing)

What I felt I could never put into words: I asked myself, how could such a burning desire be so quickly and so completely fulfilled?

Her eyes glance downwards. The CAMERA MOVES WITH the glance, PICKING UP her descending hand and FOLLOWING it to her crotch. Marcel's fingers are starting to creep under the edge of her panties. Leni gently restrains him, moves his hand back to her thigh and then holds it there.

190 BACK TO LENI'S FACE

LENI

Some months later, in the dining room of the trans-Europe express, I saw a man blatantly staring at me. It made me nervous.

Then he approached me and said, 'I have finally found my Penthesilea.' It was Max Reinhardt, general director of the Theatre in der Josefstadt in Vienna. And he wanted me to play the Amazon queen in Heinrich von Kleist's ingenious stage play *PENTHESILEA*.

(beat)

I told him I would do so, after completing my part in *THE HOLY MOUNTAIN*.

191 OMITTED

(NOTE: A sequence has been omitted here. Act 26 then ends as follows:)

192 HIGH ANGLE - MARCEL AND LENI

Marcel's hand is still resting on her thigh.

MARCEL

The holy mountain of the chateau Montségur, in the French Midi, was the reputed hiding place of the Holy Grail.

Chateau Montségur quartered the Cathars of Aquitaine, the last of the Albigensian heretics.

They were massacred in the Inquisition.

LENI

"In centuries to come, an hour will come
When will be discovered the great secret buried in the
ocean,
When the mighty island will be found...
And Ultima Thule, henceforth, will no longer be known as
the place where the Earth ends."

Within the Thule Society, the Grail hidden in Montségur...

Marcel interjects.

MARCEL

The Vessel of Knowledge and the Cup of the Pure Blood.

LENI

...was considered the final legacy of Ultima Thule - the sacred Book of the Aryans, concealed by the Cathars.

The Society dispatched poet and Nazi researcher Otto Rahn to Montségur in 1931, to find it.

LAP DISSOLVE TO:

ACT 27

The optical pulsations I wanted

193 FULL SCREEN PLAYBACK - PLASMA DISPLAY

A disk from Marcel's 1926 film *ANÉMIC CINÉMA*, its surface inscribed with an eccentric spiral, is spinning clockwise at 33 1/3 revolutions per minute.

It's just an illusion, but the spiral seems three-dimensional.

In succession, we see several more spinning disks...

...each with somewhat different spirals...

...rotating either clockwise or counter-clockwise.

Some of the spirals undulate optically, others pulsate.

MARCEL (OFF SCREEN)

The vision of the Divine was accessible only to a small circle of Initiates within the Cathars - called the Virtuous or Perfect Ones. This elite refined the vision in secret, safe from corrupting outside influences.

Matter was despised as a form of evil. This absolute vision could only be accessed through primordial intuition, pure feeling - as opposed to reason.

LENI (OFF SCREEN)

Once initiated, I could not get away from the idea of producing *PENTHESILEA* on film.

PENTHESILEA, the Amazon queen, entered my mind, then formed an indivisible entity with me. If there is a transmigration of souls, then I lived her life at some previous time. Each of her words, each of her expressions came from the depth of my soul. At no time could I act differently from Penthesilea.

194 ANGLE ON LENI, MARCEL AND PLASMA DISPLAY

ANÉMIC CINÉMA is still undulating and pulsating on the display.

Leni is writing something.

195 CLOSEUP - LENI'S NOTEBOOK

Leni writes the title *ANÉMIC CINÉMA* in capitals.

She crosses out the letter 'C' in *ANÉMIC* and then re-writes it below the word *CINÉMA*.

She crosses out the letter 'I' in *ANÉMIC* and then re-writes it after 'C'.

LENI

You shot *ANÉMIC CINÉMA* after you stopped working on the *LARGE GLASS*. Weren't you through with aesthetic activity...

Leni crosses out the letter 'N' in *ANÉMIC* and then re-writes it after 'I'.

Leni keeps crossing out the letters in *ANÉMIC* and re-writing them until she ends up with a second word *CINÉMA* below the original word *CINÉMA*.

MARCEL (OFF SCREEN)

ANÉMIC CINÉMA was merely optics.

LENI

Your interests had turned to film...

MARCEL (OFF SCREEN)

Only in a technical way. *ANÉMIC CINÉMA* was about creating the ins and outs of the third dimension optically. The film was just the medium that carried the idea.

196 CLOSE TWO SHOT

Leni's lips approach Marcel's.

LENI

So your obsession with in and out motion is just technical...

Marcel sticks his tongue out. Leni encloses it with her mouth.

DISSOLVE TO:

ACT 28

Specialised beyond usefulness

197 NEAR THE NARWHAL TUSK - KNEE SHOT - LENI

The CAMERA SLOWLY APPROACHES her.

Arnold Fanck directed me in six features: *THE HOLY MOUNTAIN, THE GREAT LEAP, THE WHITE HELL OF PITZ PALU, STORM OVER MOUNT BLANC, THE WHITE FRENZY,* and *S.O.S ICEBERG.*

Marcel interjects.

MARCEL (OFF SCREEN)

THE WHITE HELL, THE WHITE FRENZY... Wasn't Ultima Thule sometimes called...

LENI

...the White Isle.

MARCEL (OFF SCREEN)

And where was *S.O.S ICEBERG* shot?

LENI

In Greenland.

MARCEL (OFF SCREEN)

And wasn't Ultima Thule in the vicinity of...

Leni interjects.

LENI

Arnold Fanck had three directors of photography working on *THE HOLY MOUNTAIN*: Sepp Allgeier, Albert Benitz and Hans Schneeberger.

We became intimately acquainted.

(beat)

When Arnold Fanck issued an order to the cast or crew, I wanted to know his reasoning.

And as my technical expertise developed, my vision diverged from his. When he waved my suggestions aside, the resolve to have my way only stiffened.

198 TWO SHOT

LENI

My first movie I directed - *THE BLUE LIGHT* - was partly shot on infrared negative.

A heavy red filter placed in front of the camera lens turns blue sky to black - that's how day for night is normally shot.

At some point, I told my director of photography, Hans Schneeberger, to add a green filter to the red. He replied that I was crazy, that I was violating the laws of physics. The film would have nothing on it.

I said: 'It's my production, I pay for the film, so you put it in.' Finally, he ordered his assistant: 'Put it in. Let her have it!' And it was fantastic - green foliage came out white.

I knew a lot about the stock, which was called R-material - it was custom-designed for me by Agfa. But my insistence that the filters be combined was purely intuitive.

I have a man's way of thinking Marcel, but a woman's intuition - it is an advantage.

She raises and overlaps her hands, thumbs extended, to create a frame. Then she puts the frame to her eyes.

199 LENI'S POINT OF VIEW - THE NARWHAL TUSK

The CAMERA DESCENDS...

...from the point of the tusk...

...CIRCLING REPEATEDLY...

...as IT FOLLOWS the spiral.

LENI (OFF SCREEN)

You know, researchers are still trying to figure out what the narwhal's tusk does. It is not for duelling. Some evidence suggests that it is a hydrodynamic sensor. Or the tusk is just specialised beyond usefulness.

DISSOLVE TO:

ACT 29

'Ekstasis', to stand outside one's self

200 FULL SCREEN PLAYBACK - LCD DISPLAY

...with a side view of a distended spiral - a helix - outlining a cone. Its tip is at the bottom.

MARCEL (OFF SCREEN)

Time is on the vertical axis, space is collapsed to two dimensions on the horizontal axis.

Marcel positions an aeroplane silhouette at the top of the spiral cone, pointing to the right.

MARCEL (OFF SCREEN)

(continuing)

Imagine an aeroplane taking off and then circling the runway, steadily increasing its lateral distance from point of origin...

201 ANGLE ON MARCEL AND LENI

...at the display.

MARCEL

This spiralling line represents the path of the aeroplane through spacetime.

202 FULL SCREEN PLAYBACK - LCD DISPLAY

Marcel highlights the aeroplane silhouette, then clicks a mirror reversal icon. The aeroplane now points left. He moves it to the bottom of the spiral cone.

203 OMITTED

(NOTE: A sequence has been omitted here. Act 29 then continues as follows:)

204 THE *LARGE GLASS*

In the foreground, the Corkscrew graphic COMES INTO FOCUS. Next, Leni and Marcel COME INTO FOCUS behind the glass. They are still at the computer workstation.

LENI

The juice falls into ...

She searches for the word.

MARCEL

...the Corkscrew, which I sometimes call the Slopes of Flow.

LENI

It's the first time you used a spiral...

MARCEL

Actually, I never executed it on the *LARGE GLASS*. In real time, the Corkscrew existed only in sketches.

Leni looks toward the Corkscrew.

In the foreground, the Corkscrew COMES BACK INTO FOCUS.

205 FULL SCREEN PLAYBACK - LCD DISPLAY

Marcel deletes the aeroplane from the spiral cone.

He duplicates the cone and then flips the duplicate, ending up with two spiral cones, one pointing up and the other pointing down.

MARCEL (OFF SCREEN)

How do you, as a dancer, relate to the mountains...

Marcel connects the two spiral cones at their tips, one above the other.

LENI (OFF SCREEN)

Through timelessness...

...and ecstasy.

206 ANGLE ON LENI

LENI

The Greek word 'ekstasis' means 'to be outside oneself'.

Rhythmic motion creates 'ekstasis'. A dancer focusses her feelings on the beat, which has no preferred direction in time. A forward beat...

She snaps her fingers three times.

LENI

(continuing)

...is indistinguishable from the same beat backwards.

She snaps her fingers again three times.

LENI

(continuing)

Tension caused by the perception of passing events disperses – the dancer coalesces with the universe and returns to a childhood when only the eternal ‘now’ existed.

(beat)

Similarly, in cinema, I start with the rhythm, then fuse it with the filmic material, creating a controlled movement of highlight and retreat. This makes the viewer part of the depicted event.

MARCEL (OFF SCREEN)

And in the mountains...

LENI

...the feeling of directionless continuity focuses on eternal rest, not rhythm. The eye ranges freely through the still, pure air and traces out contours built for eternity. Past and future co-mingle in the eternal ‘now’. The tension of selfhood disperses in the presence of total detachment.

207 TWO SHOT

MARCEL

The transition from the ecstasy of the dance to the ecstasy of the mountains – that is, from rhythmic intensity to a sense of eternal rest is...

Leni interjects.

LENI

...an apotheosis, the ecstasy of the Beyond.

MARCEL

I was going to say: sexual intercourse, fucking.

DISSOLVE TO:

208 THE *LARGE GLASS* - ANGLE ON MARCEL

...behind the lower glass panel and to the left of the Sieves. He examines the upper region of the panel.

MARCEL

The driving forces of the Bachelor Apparatus are first the Waterfall and then the Illuminating Gas. The Waterfall is a sort of spout coming from a distance in a half circle over the Bachelors.

Marcel reaches into the top panel and splays his fingers.

MARCEL

(continuing)

It would have gone here, directly below the Bride in the upper panel.

Like the Corkscrew, I did sketches of the Waterfall, but never got around to executing it on the *LARGE GLASS*.

LAP DISSOLVE TO:

209 BAY WINDOW

...as the CAMERA APPROACHES it. The camera SEEMS TO PENETRATE the glass.

LAP DISSOLVE TO:

210 MONTAGE - EXTERIOR

(NOTE: This is the FOURTH of seven evolving sequences concerning the bay window. The shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl*.)

These shots are processed less WHITE than the previous exterior montage, with most detail still WASHED OUT.

The two actors are BARELY PERCEIVABLE.

Their MOTIONS are STUTTERED and VERY BLURRED.

The VISUALS in these shots are PLAYING FORWARD.

The VOICES likewise are PLAYING FORWARD, but they are INDISTINCT.

DISSOLVE TO:

ACT 30

A sort of automobiline, a love gasoline

211 ANGLE ON LENI

...behind the *LARGE GLASS*. She is immersed in vivid reflections - consisting mostly of Cocteau's foliage stirring in a breeze.

LENI

In *THE BLUE LIGHT*, I emerged from the spray of a waterfall.

(beat)

THE BLUE LIGHT was based on my dance *THE BLUE FLOWER*.

The same BLUE FLOWER is a leitmotiv in Novalis' unfinished novel, *HEINRICH VON OFTERDINGEN*.

In *OFTERDINGEN*, dream and reality join. And this joining is an apotheosis inaccessible to reason.

Leni, still behind the glass, places her hand at the intended position of Marcel's waterfall, and glances up toward the Bride's position.

In *THE BLUE LIGHT*, I was innocent and intact. Fear made me retract at contact with reality, with matter, with sex.

Marcel interjects.

MARCEL (OFF SCREEN)

In the *LARGE GLASS*, the Bride is a sort of apotheosis... of virginity, that is, ignorant desire, blank desire, with a touch of malice.

212 CARD

MARCEL DUCHAMP: "Graphic arrangement...
Bride above, bachelors below.
Since the bachelors are intended to serve as an architectural base for the bride, the latter becomes a sort of apotheosis of virginity.
In the place (always upwards) where this eroticism is produced..."

213 MARCEL AND LENI

Marcel is in front of the *LARGE GLASS*, which currently divides them.

LENI

This girl from the waterfall lives outside society and its corruptions. Only SHE knows the source of a mysterious light that emanates from the mountain.

MARCEL

The Bride is a lunar projection of an invisible form.

LENI

During the full moon young men are lured upward to their deaths.

You see, young beings yearn for a certain light, an ideal. But this semi-civilised girl is the only one who can attain it.

Her denouement is caused by an artist...

Leni looks accusingly at Marcel.

MARCEL

The Bride basically is a motor. She is this very timid-power. This timid-power is a sort of automobiline, a love gasoline that is distributed to the quite feeble cylinders, within reach of the sparks of her constant life.

The CAMERA TIGHTENS on Marcel and Leni, still separated by the glass.

LENI

Admittedly, this girl plays the seductress, making herself more enticing by being elusive. First, she reveals herself only as a reflection in water; then leaves behind a half-eaten apple.

MARCEL

The Bride accepts this stripping by the bachelors, since she supplies the love gasoline to the sparks of this electrical stripping.

LENI

But when the artist reaches into her half-unbuttoned blouse, she pulls away. The girl likes him, but not in the erotic sense – you see, her idealism eludes him.

(beat)

At the next full moon, the blue light strikes the girl as she sleeps, and still unconscious, she is pulled upward to the source on Monte Cristallo.

214 WIDER ANGLE

The foliage reflected on the *LARGE GLASS* between Marcel and Leni is stirring with more intensity.

LENI

As she kneels in the rays of the moon before an array of flashing crystals the girl is startled and cries out.

She realises the artist is eavesdropping on her – her secret is out. The girl covers her eyes, wishing she had never seen him. Her betrayal is imminent.

(beat)

At film's end, the mountain is stripped of its crystals.

Deprived of light, the young girl misses her footing and falls to her death. She lands in a meadow, immersed in mountain flowers.

215 OMITTED

216 FULL SCREEN PLAYBACK - LATER - PLASMA DISPLAY

A bare chested, dark haired young man stands on a chair next to a full-length mirror. He places one foot on the frame and then the other. He seizes the frame with both hands.

In a waist shot, he examines his reflection.

The young man then plunges into the supposed mirror, creating a liquid spray.

217 CLOSEUP - DVD REMOTE

...sitting on top of a DVD case.

Marcel removes the remote, revealing a black-and-white still of a bare chested, light haired young man. Laurel leaves semi-encircle his head, and loose fabric drapes around his neck. The pupils of his eyes are rolling upward, and blood is trickling from his temple.

The title, in red, says: *JEAN COCTEAU, LE SANG D'UN POÈTE.*

218 BACK TO FULL SCREEN PLAYBACK - PLASMA DISPLAY

A spiral, mounted on a blackboard, revolves above a sofa. A reclining female torso is outlined on the board. A male head, a leg and two arms protrude from holes in the board, creating a male/female in two and three dimensions. The surrounding blackboard is covered in stars.

The male/female lifts its loin cloth, uncovering the message: *DANGER DE MORT*.

DISSOLVE TO:

ACT 31

Niels Bohr reveals his Complementarity Principle

219 FULL SCREEN PLAYBACK - LCD DISPLAY

We are looking at the Adobe Acrobat application interface. Leni accesses the View menu at the top of the screen and selects *Hide Toolbars* in a submenu.

A dark grey PDF page with WHITE text now takes up depth of the display.

1932: Leni Riefenstahl's *THE BLUE LIGHT* released.
Receives gold medal at Venice Film Festival; enjoys long run in Paris.
"How flawlessly this girl, who plays the lead and also wrote and directed, accomplished her task." New York Herald Tribune
Riefenstahl meets movie fan Adolf Hitler, who loves the mountains and is fascinated by the star.

The cursor clicks on the right navigation arrow, calling up a new page.

1933: Leni Riefenstahl films Nazi Congress at Nuremburg.
Riefenstahl stars in international co-production, *SOS ICEBERG*.

220 CLOSEUP - COMPUTER MOUSE

...as Leni manipulates it.

221 BACK TO LCD DISPLAY - NEW PAGE

The page is now light grey, the text is now DEEP RED.

1918: Dziga Vertov made Secretary of the Newsreel Section, Moscow Film Committee.

First Film-Eye experiment: Vertov shoots his slow-motion jump from the 2nd story of the Moscow Film Committee building.

Leni clicks on the right navigation arrow, calling up a new page.

1919: Dziga Vertov surrounds himself with collaborators called 'kinoks', from 'kino' (film) and 'oko' (eye).

Vertov shoots 7th Congress with Lenin.

Leni clicks on the right navigation arrow, calling up a new page.

1924: Dziga Vertov supervises shooting of Lenin's funeral.

1926: Vertov receives film prize at World Exposition in Paris.

1927: Vertov dismissed from Sovkino, the official Soviet Film Organization.

Leni clicks on the right navigation arrow, calling up a new page.

1929: Dziga Vertov's *THE MAN WITH THE MOVIE CAMERA* released in Kiev.

Vertov complains that distribution of the film is being impeded by the Soviets.

Leni clicks on the right navigation arrow, calling up a new page.

1931: Dziga Vertov tours Germany with his film *ENTHUSIASM*, which is subsequently banned in that country.

1934: Vertov's *THREE SONGS OF LENIN* officially sabotaged by the Soviets.

222 CLOSEUP - COMPUTER MOUSE

...as Leni manipulates it again.

223 BACK TO LCD DISPLAY - NEW PAGE

The page is now white, the text is now BLACK.

1927: According to Werner Heisenberg's Uncertainty Principle, the position and momentum of any one particle cannot be precisely measured at the same time; and the mathematical product of the combined uncertainties cannot be less than a certain function of Planck's constant.

Contrary to assumption, space and time cannot be divided indefinitely, with infinite accuracy.

Leni clicks on the right navigation arrow, calling up a new page.

1927: According to Niels Bohr's Complementarity Principle, the wave and particle aspects of phenomena such as light or electrons cannot be observed at the same time. A single experiment that reveals wave-like behaviour will not reveal particle-like behaviour, and vice versa.

The distinction between the subjective and objective spheres in physics is blurred.

The cursor clicks on the right navigation arrow, calling up a new page.

1933: Hitler becomes chancellor on January 30. The Third Reich is initiated.

The Ministry for Popular Enlightenment and Propaganda is established.

224 CLOSEUP - COMPUTER MOUSE

...as Leni manipulates it again.

225 BACK TO LCD DISPLAY - NEW PAGE

The page is dark grey and the text is WHITE again.

1934: Leni Riefenstahl films *TRIUMPH OF THE WILL*.

226 OMITTED

(NOTE: A sequence has been omitted here. Act 31 then ends as follows:)

227 ANGLE ON LENI AND MARCEL

MARCEL

Vertov's association with Lenin parallels your association with Hitler.

LENI

You can't equate Lenin and Hitler.

MARCEL

Stalin and Hitler then.

End of conversation. I never talk politics.

DISSOLVE TO:

ACT 32

Until the director is satisfied

228 PLASMA DISPLAY SET-UP - CLOSEUP ON DVD CASE

...of Dziga Vertov's *THE MAN WITH THE MOVIE CAMERA*. Leni extracts the disk.

229 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...as this title from *THE MAN WITH THE MOVIE CAMERA* comes up:

THIS EXPERIMENTAL
WORK WAS MADE WITH THE INTENTION OF
CREATING A TRULY
INTERNATIONAL
ULTIMATE LANGUAGE OF
CINEMA ON THE BASIS OF ITS
TOTAL SEPARATION
FROM THE LANGUAGE OF THEATRE
AND LITERATURE

230 ANGLE ON LENI AND PLASMA DISPLAY

On the display, we see a cinema interior. The curtains extend wall-to-wall. The swivel seats are raised. The light fixtures are on. The entrance is cordoned.

LENI

Hitler wanted me to record the Nazi Party rally in Nuremburg - it was to be called *TRIUMPH OF THE WILL*. But I wasn't happy about this. I had secured financing for a very different film, *TIEFLAND*, based on an operetta by Eugen D'Albert. I planned to be on location in Spain at the time.

On the display, the cameraman enters the theatre.

LENI

(continuing)

And I didn't know if I could do *TRIUMPH OF THE WILL*. Joseph Goebbels, the Minister for Propaganda, was jealous of my relationship with the Führer.

On the display, the projectionist mounts a reel on the theatre's projector.

LENI

(continuing)

I enlisted a friend, Walter Ruttmann, to make the film in my place. He had previously shot a very good documentary: *BERLIN: SYMPHONY OF A GREAT CITY*.

MARCEL (OFF SCREEN)

Wasn't he a Communist?

On the display, the swivel seats come down.

LENI

(continuing)

He was an artist first. Ruttmann was very happy to make the Nazi Party film. Most artists think in terms of their work, not politics, yes?

MARCEL (OFF SCREEN)

Yes.

On the display, the audience files into the theatre. They sit expectantly, staring at the camera.

LENI

I just observed the Nuremburg rally and tried to film it well. If necessary, I would have done exactly the same for Stalin - though I would have preferred not to.

CUT TO:

231 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...as the projectionist from *THE MAN WITH THE MOVIE CAMERA* starts screening his movie.

We see the numeral 1...

...then a great city at dawn.

232 ANGLE ON MARCEL, LENI AND PLASMA DISPLAY

LENI

My financier, Terra Film, violated their commitment to me just as I went into production on *TIEFLAND*.

My health broke down completely under the stress. In the end, I was directing scenes from a stretcher.

(beat)

Some time later, I was reminded through official channels that Leni Riefenstahl, and not Ruttmann, had been asked to direct *TRIUMPH OF THE WILL*.

I went immediately to Nuremburg, where Hitler was conferring with his architect Albert Speer. I tried to dissuade him: I said, 'First, I can't distinguish between the SS and the SA. Second, I don't know what is or is not important.' These arguments failed.

Then I said: 'Dr. Goebbels doesn't like me and he controls the cinema.'

Hitler smiled, and said that Goebbels would do what he ordered him to do.

Leni voices an aside.

In *TIEFLAND*, I receive this warning from my servant: 'Wohin du auch läufst, du kannst ihm nicht entkommen. Er holt dich wieder zurück: Wherever you may run, you cannot escape him. He will take you back.'

(beat)

I agreed to make *TRIUMPH OF THE WILL* under three conditions.

One: the funds would be arranged by my private company through UFA, not Goebbel's Ministry for Enlightenment and Propaganda.

Two: no one, not even Hitler, would see the film before it was finished.

Three: Hitler would never again ask me to make such a film.

233 CLOSEUP - DVD

...of *TRIUMPH OF THE WILL* being inserted into the player.

LENI

Walter Ruttmann's attempt at *TRIUMPH OF THE WILL* was chaotic - he evoked the historical by use of headlines and such. The wind blew paper - poof! And headlines were revealed. You can't create that way.

CUT TO:

234 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...as four successive titles from *TRIUMPH OF THE WILL* come up:

On September 5, 1934, 20 years after the outbreak of the world war

(cut)

16 years after the beginning of our suffering

(cut)

19 months after the beginning of the German renaissance

(cut)

Adolf Hitler flew to Nuremburg again to review the columns of his faithful adherents

The last title dissolves to the clouds over Nuremburg.

LENI (OFF SCREEN)

I kept Ruttmann's opening titles - nothing else.

235 CLOSEUP - DVD REMOTE

...as Marcel presses the FAST FORWARD button.

236 FULL SCREEN PLAYBACK - *TRIUMPH OF THE WILL*

In FAST FORWARD, we're looking at the sequence of Nuremburg awakening.

Church spires are silhouetted against the dawn.

The camera pans over rooftops.

From indoors a curtain is drawn back. A window opens, revealing the city below. A swastika flag unfurls in front of the window.

The sequence continues with slow tracking shots emphasizing the city's architecture.

237 COMPUTER WORKSTATION - TIGHT ANGLE ON MARCEL

Marcel reads aloud from the display.

MARCEL

DZIGA VERTOV: "You find yourself in a small but extraordinary land where all human experiences, behaviour, and even natural phenomena are strictly controlled and occur at precisely determined times... People fight and embrace. Marry and divorce. Are born and die. Die and come to life. Die again and again come to life. Or kiss endlessly in front of the camera until the director is satisfied."

DISSOLVE TO:

ACT 33

Three is the rest

238 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We're seeing another sequence from *TRIUMPH OF THE WILL*. The camera is situated high above Luitpold Arena, behind a massive three-dimensional statue of a Nazi eagle. The camera tilts down to a swastika just beneath the eagle.

MARCEL (OFF SCREEN)

We're looking through the swastika from behind, which means it is winding to the left. Movement to the left is regressive, a reference to the past.

The video image of the eagle and swastika dissolves to a panoramic view of hundreds of thousands of soldiers geometrically ordered on a white field.

A wide thoroughfare is centred vertically in the frame. Three distant figures walk toward the top of the screen.

In a reverse shot, they approach a cenotaph in the foreground.

Amongst commemorative flames, they salute the dead.

MARCEL (OFF SCREEN)

(continuing)

The past is associated with death and redemption.

We see the reverse swastika again, now in closeup.

MARCEL (OFF SCREEN)

(continuing)

The cyclic structure of the swastika evokes eternity.

The three figures turn and walk toward the other end of the thoroughfare, first approaching the top of the screen again.

MARCEL (OFF SCREEN)

(continuing)

The thoroughfare represents linear time. The three figures return from the past to the place of rebirth.

From a new angle, they now move to the right, and at their destination are three swastika banners.

MARCEL (OFF SCREEN)

(continuing)

Now the swastikas wind to the right, the future. And there are three of them.

The image is PAUSED.

239 ANGLE ON MARCEL AND LENI

MARCEL

For me the number three is important, not from an esoteric, but from a numerical point of view. One is unity, two is double, three is the rest. When you've come to the word three, you have three million. It's all the same as three.

Marcel aims the DVD remote.

240 PLASMA DISPLAY

The swastikas are replaced by an image of Hitler on the speaker's podium above us, with the eagle and swastika from the beginning of the sequence now behind him.

DISSOLVE TO:

ACT 34

The butterfly pump

241 GLASS VICINITY - CLOSE SHOT - LENI

...with a skewed 'X' over her face. The CAMERA BACKS AWAY, revealing the lower panel of the *LARGE GLASS* between Leni and us. The 'X' is sketched on the glass in perspective, just above and overlapping, the Sieves. It is composed of two long blades. One blade recedes into the distance on the right. The other touches the frame, also on the right.

As the CAMERA CONTINUES TO BACK AWAY we realise that both panels are covered with an extensive network of cracks. On the lower panel they sweep from the bottom right to the top left corner. On the upper panel they sweep from the bottom left to the top right corner.

Marcel is now in frame.

MARCEL

The *LARGE GLASS* was revealed at the Brooklyn Museum's International Exhibition of Modern Art, in 1926.

It was shattered in transport afterward - but no one realised this until the crate was opened some years later.

242 OMITTED

(NOTE: A sequence has been omitted here, except for this dialogue:)

LENI

Heisenberg's Uncertainty Principle says that how you choose to perceive something determines its outcome.

MARCEL

Actually that's Bohr's Complementarity Principle - and it only applies to the subatomic world.

243 OMITTED

(NOTE: A sequence has been omitted here. Act 34 then continues as follows:)

MARCEL

In 1936, I reassembled the shattered panels of the *LARGE GLASS* between two new plates of glass, and strengthened it with a metal frame. I won't go into the details, but it required an immense effort - like doing a jigsaw puzzle, only worse.

The resulting network of cracks has a form, a symmetrical architecture. I see it as a curious intention carried out in a certain way which I respect and like. It is not an imposed order, but a natural order.

LENI

Destiny.

MARCEL

Yes, destiny.

The architecture is corrected by a secret logic.

Our deepest wishes, independent of our will, become real.

Marcel locks eyes with Leni.

MARCEL

(continuing)

In reducing the *LARGE GLASS* to a pile of unattached shards, destiny put the bride into direct physical contact with her bachelors for nine years.

The cracks returned the picture to the world.

244 OMITTED

(NOTE: A sequence has been omitted here. Act 34 then continues as follows:)

Leni is again behind the skewed 'X' from the lower panel of the *LARGE GLASS*.

MARCEL

As these Scissors open and close, the sweeping lines of the blades generate two triangular planes with their tips joined at the Scissors' hinge.

To illustrate, Marcel opens and closes his index and middle fingers repeatedly.

MARCEL

(continuing)

The Scissors are ultimately driven by the Waterfall, through a series of cyclic and linear mechanisms.

He indicates the intersection of the blades, which overlaps the fourth of the seven arcing Sieves.

The hinge of the Scissors sits on the Sieve which points to the right.

This is a transition point from vertical to horizontal planes. The preceding Sieve points up, the succeeding one points down.

(beat)

As the Scissors open and close, both the angle between the blades and their intersecting point are displaced.

245 CARD

MARCEL DUCHAMP:

“Displacement of the Scissors:
Opening and displacement from
top to bottom.”

Determine the curve of the double displacement...”

246 BACK TO MARCEL AND LENI

LENI

The intersecting point moves out toward the Scissor’s tip with a velocity that increases as the angle between the blades decreases. When the blades become parallel, the velocity of this point becomes infinite.

If the blades were very, very long, the velocity of this point could exceed light speed during the last instant of closure.

MARCEL

The point is massless, like pure information.

A momentary silence.

LENI

What do the Scissors actually do?

MARCEL

The Bachelors issue their illuminating gas through the Capillary Tubes, where it is converted to Spangles. The Capillary Tubes converge at a single point on the horizontal plane.

Marcel indicates the point of convergence: at the opening of the first Sieve.

The Spangles, which are lighter than air, are determined to rise toward the Bride. Instead, they are forced through the Sieves, a labyrinth of the three directions.

Then, propelled into the open blades of the Scissors, the Spangles condense into a scattered liquid suspension or Vapor of Inertia.

The liquid suspension is sucked out of the Sieves by the Butterfly Pump and into the Corkscrew.

Marcel points to the tip of the last Sieve, which connects to the Corkscrew.

MARCEL

(continuing)

The Spangles react with élan, to the suction of the butterfly pump.

Marcel locks eyes with Leni.

MARCEL

(continuing)

The Spangles splash at the base of the Corkscrew three times.

Desperate for the Bride, the Splashes coalesce and ascend, but not freely. The Scissor blades extend into the path of ascent, and their aperture calibrates the velocity of the Splashes.

Then the Splashes are converted into light energy.

DISSOLVE TO:

ACT 35

A spacetime horizon

247 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...showing an editing room sequence from Dziga Vertov's *THE MAN WITH THE MOVIE CAMERA*. In the first shot, the 'X' shape of a pair of scissors spans the frame. The editor's hand is not visible.

LENI (OFF SCREEN)

THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN
- the *LARGE GLASS* - is a narrative played out on two transparent frames.

Leni PAUSES the video image.

LENI (OFF SCREEN)

(continuing)

Events progress cyclically through the two frame composition, originating in the upper panel and moving downward.

248 IN FRONT OF THE *LARGE GLASS* - LENI

She is moving left to right. Marcel and the PLASMA DISPLAY are visible through the glass in the background

LENI

(continuing)

They sweep across the lower frame from the left and ascend on the right.

Transmission from one frame to the next is instantaneous. No mass moves between the frames. The Bride entices the Bachelors with electromagnetic waves. The Bachelors come to her as electromagnetic waves.

Yes...

MARCEL (OFF SCREEN)

If you like.

Leni indicates three thin strips of glass running the width of the panels and straddling the seam between the upper and lower panels.

249 CLOSEUP - THE THREE STRIPS OF GLASS

LENI

These strips of glass, between the upper and lower panels...

MARCEL (OFF SCREEN)

...are the Garment of the Bride and the Horizon.

250 LENI AND MARCEL

LENI

Presumably, the Bachelors slip under the Garment during their ascent.

MARCEL

I constructed the *LARGE GLASS* on a single vanishing point, a perspective horizon. This point is centred in the glass strips exactly halfway between the vertical and horizontal edges of the panels.

LENI

The upper panel is imperceptible to the Bachelors in the lower panel, yes?

MARCEL

The Splashes pass through the three planes at the horizon as photons.

LENI

Then this is a spacetime horizon, such as represented by the 45 degree walls of a spacetime cone.

251 CLOSEUP - LENI'S HAND

...as her finger RELEASES the pause button on the DVD remote.

252 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...resuming the editing room sequence from *THE MAN WITH THE MOVIE CAMERA*. The scissors close, severing a filmstrip.

LENI (OFF SCREEN)

No signal, playful physics aside, can exceed the speed of light.

If the Splashes are propelled to faster than light speed by the closing action of the Scissors, they can pull away from the cone, penetrating the Garment of the Bride.

Several backlit strips of film are then handled on a lighting desk. The editor's hand is shown. Several angles then reveal her face as she continues editing.

LENI (OFF SCREEN)

(continuing)

In film, the Garment or Horizon is the splice. Movement resides not in the individual frames, but in sequences of frames. Splicing non-successive frames is a means of travelling faster than light, from one spacetime to another.

253 OMITTED

DISSOLVE TO:

ACT 36

Transmutation

254 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We're looking at a vast outdoor rally from *TRIUMPH OF THE WILL*.

Amassed flags, illuminated by searchlights, descend at dusk. The bearers are reduced to stunningly beautiful architectural patterns.

Searchlights are also trained on the eagle and swastika overlooking the elevated stage. Hitler is the only highlighted individual, bathed in light. He starts speaking.

255 CLOSEUP - MARCEL'S HAND

...pressing the MUTE button on the DVD remote, then FAST FORWARD.

256 BACK TO FULL SCREEN PLAYBACK - PLASMA DISPLAY

The camera filming Hitler is on a track in front of the elevated stage, traversing the width of the stage.

Marcel comments on the soundless playback, as it advances in FAST FORWARD.

MARCEL (OFF SCREEN)

The eagle, just beneath the swastika, spans the width of the stage. From our lower perspective, the eagle's wing tip is behind Hitler. Always in frame, Hitler seems to sweep across the eagle's wingspan as the camera tracks left.

LENI (OFF SCREEN)

The sequence is built on this tracking movement, with cutaways. Yes.

The soundless playback SLOWS DOWN...

...to NORMAL SPEED...

...as the camera approaches the other end of the stage in the playback.

Marcel comments again on the image currently onscreen.

MARCEL (OFF SCREEN)

The tracking sequence ends. Hitler is now on the eagle's opposite wing tip. He has completed the sweep.

257 COMPUTER WORKSTATION - TIGHT ANGLE ON MARCEL

...at the LCD DISPLAY.

MARCEL

The visual of the tracking shot is about metaphysics, but its geometry is also about physics.

Let us say one repeatedly samples the line of sight between the camera, as it tracks across the width of the stage, and the constant in the shot, which is Hitler. Maybe you sample the line of sight three times or 33 times - whatever.

Marcel draws nine lines, which converge near the top of the screen, constituting an upward-pointing triangle.

MARCEL

(continuing)

The resulting graphic is a series of converging lines, forming a triangle with Hitler at its apex.

258 FULL SCREEN PLAYBACK - LCD DISPLAY

Marcel ZOOMS OUT on the graphic, then extends the nine lines through the point of convergence, creating a new downward-pointing triangle at the apex of the original.

MARCEL (OFF SCREEN)

If one projects the line of sight in each sample to the eagle in the background, the result is two triangles, one pointing up and the other down - with Hitler at their common apex.

This, of course, is a two-dimensional representation of past and future light cones with Hitler at the 'now' position.

LENI (OFF SCREEN)

"All of me is in you, you are all in me."

259 OMITTED

(NOTE: A sequence has been omitted here. Act 36 then ends as follows:)

MARCEL

To the Brahmins, the swastika symbolised movement and light. It is the wheel of life from which one can be released only through purification.

LENI

For Thor, wielder of the hammer *Zerstörung* - 'The Destroyer' - the swastika represented transmutation.

Thor resided in Asgard, in a region called *Thrudvang*, 'the field of strength'.

MARCEL

An electromagnetic field, perhaps...

LENI

According to the theosophists of the Thule Society, the swastika represented the sun. The first Aryan peoples of Central Asia, who had taken refuge in the mountains, referred to the eagle as 'he who can look right at the sun.'

The Führer's retreat - which we called the Eagle's Nest - was situated at the summit of Mount Kelstein in the Bavarian Alps. He received only distinguished guests there.

MARCEL

Like you...

LENI

Yes, yes.

DISSOLVE TO:

ACT 37

De-Marxization

260 COMPUTER WORKSTATION - CLOSEUP - MARCEL'S HAND

...as he DOUBLE-CLICKS the computer mouse.

261 FULL SCREEN PLAYBACK - LCD DISPLAY

The Adobe Acrobat application interface, a PDF page with black text, and navigation controls are onscreen.

1935: Joseph Goebbels awards the National Film Prize to Leni Riefenstahl's *TRIUMPH OF THE WILL*. "The film has successfully overcome the danger of becoming a mere propaganda feature. It has lifted up the harsh rhythm of our great epoch to eminent heights of artistic achievement."

The cursor clicks on the right navigation arrow, calling up a new page.

1936: *TRIUMPH OF THE WILL* awarded the Italian Film Prize.

1937: *TRIUMPH OF THE WILL* awarded the gold medal at the Paris International Exposition.

262 CLOSEUP - MARCEL'S HAND

...as he DOUBLE-CLICKS the computer mouse.

263 FULL SCREEN PLAYBACK - LCD DISPLAY

1936: According to art critic Clement Greenberg, 'the de-Marxization of the American intelligentsia begins.'

We HEAR Marcel DOUBLE-CLICKING the computer mouse, calling up new text.

1938: Jackson Pollock admitted to Bloomingdale Hospital, Westchester, for treatment of acute alcoholism.

264 CLOSEUP - MARCEL'S HAND

...as he DOUBLE-CLICKS the computer mouse.

265 FULL SCREEN PLAYBACK - LCD DISPLAY

1938: Leni Riefenstahl's *OLYMPIA* beats out Walt Disney's *SNOW WHITE AND THE SEVEN DWARFS* at the International Moving Picture Festival in Venice.

Word of *Kristallnacht* (Night of Broken Glass) reaches the United States while Leni is on tour. Ed Sullivan: "Leni Riefenstahl, Hitler's honey, will get a chilly reception out here." Walt Disney welcomes Riefenstahl to his Hollywood studios.

266 OMITTED

(NOTE: A sequence has been omitted here. Act 37 then ends as follows:)

MARCEL

You see, I don't want to be pinned down to any position. My position is the lack of a position. But of course, you can't even talk about it - the minute you do, you spoil the whole game.

And it is a game.

DISSOLVE TO:

ACT 38

Acausality

267 COMPUTER WORKSTATION - MARCEL AND LENI

Leni is reading from the LCD display.

LENI

1937: Marcel Duchamp installs *Door for Gradiva*.

She turns to Marcel.

LENI

(continuing)

Gradiva...

MARCEL

André Breton's gallery in Paris, on the rue de Seine.

LENI

André Breton, the writer?

MARCEL

Theorist of the Surrealist movement.

(beat)

We shared a vision. For André, intelligence was the penetration of what the average man finds incomprehensible, like an explosion of meaning in certain words, a value greater than their meaning in the dictionary. I understand this meaning of intelligence.

LENI

Why the name Gradiva?

MARCEL

It was inspired by Vilhelm Jensen's novel - but for Breton, the name Gradiva signified 'she who advances; the beauty of tomorrow still hidden for most people'.

268 FULL SCREEN PLAYBACK - PLASMA DISPLAY

A diver stands poised on the board. This is the start of the diving sequence from Leni's *OLYMPIA PART 2, THE FESTIVAL OF BEAUTY*.

MARCEL (OFF SCREEN)

I created a glass door for Gradiva - and cut a silhouette into the glass - of two lovers, male and female, entwined.

The diver makes his running approach and springs.

MARCEL (OFF SCREEN)

(continuing)

A glass door can be interpreted as an infrathin slice that pivots on its hinges.

The diver arcs through the air, descends and penetrates the surface of the water.

MARCEL (OFF SCREEN)

(continuing)

But in this case, the door does not pivot. The hole made by the silhouette, becomes the sole means for entering the gallery. And since the silhouette is both male and female, so is the hole.

269 CARD

MARCEL DUCHAMP: “infrathin separation - better than display, because it indicates/ interval (taken in one sense) and/ display (taken in another sense) - separation has the two senses male and female”

270 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We see more from the *OLYMPIA* diving sequence: straight-forward documentary coverage of divers’ preparations, springs and descents.

MARCEL (OFF SCREEN)

An infrathin slice, represented by a glass door that pivots on its hinges, is a two-dimensional plane that generates a three-dimensional space. Within the higher fourth dimension, the three-dimensional space is conceptualised as an infrathin slice.

(beat)

The Dictionaire abrégé du surréalisme states that doors are pieces of shade.

The pace of the diving sequence steadily increases. Now, the camera literally follows the diver, enters the water, stays with him as he arcs in the water and shoots back up with him as he breaks through the surface again from below.

LENI (OFF SCREEN)

To the Greeks, ‘the one at the entrance’ - who guides souls to the underworld - is Pylaios.

Pylaios is at the pivot point or nexus where we are transformed by information or experience, where we symbolically die and are reborn.

To Carl Jung, Pylaios is a universal archetype. And when activated, an archetype releases immense forces that restructure the psyche and external reality.

Progressively, the starts and endings of the dives are eliminated in the editing. The camera concentrates on the divers’ twists and glides. The motion slows. Downward movements are eliminated. The divers seem to defy gravity, soaring upward in free flight.

LENI (OFF SCREEN)

(continuing)

Archetypes are associated with acausality. Jung and quantum physicist Wolfgang Pauli proposed that the triad of physics: space, time and causality be supplemented by acausality.

Pauli believed the acausal process was metaphysical,
operating at a deeper level than causality.

The divers progressively lose their identifying features, becoming reduced to silhouettes.
The sky becomes cloudy, ominous-looking.

LENI (OFF SCREEN)

(continuing)

The archetype builds force at the most primitive and
undifferentiated level of the psyche.

271 CLOSE ANGLE - MARCEL AND LENI

...as Marcel's fingers slide down Leni's arm and over her hand. Leni's fingers loosen on the
DVD remote. Marcel takes it from her and presses the PAUSE button.

272 FULL SCREEN PLAYBACK - PLASMA DISPLAY

A diver is SUSPENDED IN PAUSE MODE, arcing upward, his arms outstretched.

MARCEL (OFF SCREEN)

Once, the luminiferous ether was the theorised substrate
of the universe.

In this sequence, the editor has sliced the ether - the film
stock - enabling the divers to defy the law of gravity.

And the divers are underexposed, stripped of their
identifying features. They've become shadow beings.

(beat)

In my *BRIDE STRIPPED BARE BY HER BACHELORS*,
EVEN, the substrate is glass. And three-dimensional
representations are the flat shadows or reflections of the
fourth dimension which is invisible to our eyes.

Three-dimensional beings reduced to shadow intimate a
movement between dimensions.

LENI (OFF SCREEN)

The opposition of light and shadow points to the dualistic
principle of existence. The extremes of pure light and pure
shadow are equivalent to spirit.

NO LONGER PAUSED, the diver continues his upward arc with arms outstretched. Other
divers follow and fade into the clouds.

LAP DISSOLVE TO:

273 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We are above the clouds in *TRIUMPH OF THE WILL*. Through the pilot's window we see the sun strike the edges of dark clouds and the nose of his plane edging into frame. Then we're looking at the plane as it turns and banks over Nuremburg.

The shadow of the aeroplane streams over columns of the party faithful entering the city.

DISSOLVE TO:

ACT 39

The line of sight

274 OMITTED

(NOTE: A sequence has been omitted here. Act 39 then ends as follows:)

275 FULL SCREEN PLAYBACK - PLASMA DISPLAY

We're back to the diving sequence from *OLYMPIA*. The divers progressively lose their identifying features. The sky becomes cloudy. They dissolve into the clouds.

There is another dissolve. Night. The dark oval of the Olympic stadium, enclosing the participants, spans the bottom of the frame.

The frame is illuminated with concentrated beams of light from numerous searchlights encircling the stadium. The beams form a lattice of parallel vertical lines.

MARCEL (OFF SCREEN)

Searchlights were similarly used in *TRIUMPH OF THE WILL*.

LENI (OFF SCREEN)

Yes, the *CATHEDRAL OF LIGHT* was Albert Speer's most beautiful architectural concept: 130 pillars of light created by anti-aircraft searchlights, penetrating the darkness to a height of 7,900 metres.

As we've seen earlier, the beams of light gradually converge over the stadium, forming a vast cone of light.

LENI (OFF SCREEN)

(continuing)

This fantastic structure felt like a vast room. Sometimes a cloud would pass through the columns. It was absolutely surreal.

The DVD playback starts advancing in FAST FORWARD. Images of the Olympic flame, national flags and smoke flash by.

MARCEL (OFF SCREEN)

The Olympic stadium encloses representatives of many nations. So the *CATHEDRAL OF LIGHT*, transposed from *TRIUMPH OF THE WILL* to *OLYMPIA*, symbolises the world-wide application of the so-called promise of Nuremberg.

The DVD playback drops back to NORMAL SPEED again.

From inside the stadium, the camera tilts up toward the glowing night sky where the light beams converge. Paradoxically, the beams now seem to radiate from this point of convergence.

MARCEL

The eagle is 'he who can look right at the sun'.

LAP DISSOLVE TO:

ACT 40

Superluminal

276 HANDHELD CLOSE SHOT - THE *LARGE GLASS*

...centred on three new ellipses, stacked vertically in the lower panel just below the open Scissor blades. As the CAMERA SHIFTS SLIGHTLY, light flashes from the configuration: the artwork has been applied to the glass with a mirror-like substance.

The bottom ellipse consists of numerous evenly spaced lines radiating from a small empty centre.

The middle ellipse has a large empty centre and is defined by six lines running around its circumference.

The upper ellipse has a small centre and its lines radiate outward, as in the first oval. But here, the lines are grouped into twelve sets of three each.

The CAMERA SLOWLY ZOOMS WIDER.

MARCEL

The Splashes ascend from the base of the Corkscrew and are dazzled across these oculist's charts, or witnesses.

From these Oculist Witnesses, the Splashes can observe the Bride stripped bare.

Some of the Splashes form a Sculpture of Drops as they issue from the Witnesses. And the reflection of these drops passes through the Bride's Garment, represented by the three strips of glass straddling the seam between the upper and lower panels.

Marcel indicates yet another new element on the *LARGE GLASS*: a small circle sitting on one of the strips, with a curved line attached to it and extending into the upper panel.

MARCEL

(continuing)

While dancing, the Juggler of Gravity balances a ball in the centre of a tray and maintains contact with the Bride by means of a filament substance.

277 CLOSEUP - JUGGLER OF GRAVITY

MARCEL

This filament licks the ball, displacing it, but the Juggler never drops the ball, as this would mean his death.

278 BACK TO HANDHELD TWO SHOT

MARCEL

I made sketches of the Juggler, but never added it to the original glass.

(beat)

After passing through the Garment of the Bride, the reflected drops form the Picture of Cast Shadows between the Garment and the Nine Shots. I never executed the Cast Shadows either, but I conceived them as being like jets of water that weave forms in their transparency.

Marcel locks eyes with Leni.

MARCEL

(continuing)

This Picture of Cast Shadows is the graphic expression of the Bachelors' desires.

After several beats...

LENI

The aperture of the Scissor blades calibrates the velocity of the Splashes.

And it is their image, not the drops themselves, that pass through the Bride's Garment, yes...

MARCEL

Yes.

LENI

The notch, where the blades of the Scissors intersect, moves toward the tip with increasing velocity and reaches infinity when the Scissors close. Yes...

MARCEL

The intersection of the blades is merely a geometric concept.

The HANDHELD CAMERA MOVES IN on the Oculist Witnesses again. Their mirror-like lines are flashing.

LENI

The Oculist Witnesses are compressed light cones.

The radiating lines in the top and bottom ellipses are point descriptions of propagating light.

The expanding ripples of the middle ellipse are a wave description of the same light propagation. Yes...

MARCEL

If you like.

After several beats...

LENI

The light cone that encompassed the stadium in *OLYMPIA* was made with intersecting searchlights.

And searchlights, like the notch in a pair of scissors can move faster than light.

A searchlight sweeps across the sky. As it does, the end of its beam increases speed as it gets further from its source. Eventually, it exceeds the speed of light.

From the ground, we see two flashes of light. The beam seems to jump from one position in the sky to another.

If the second flash is delayed by more than a second, then we see two independent lights. That observation is correct.

279 CLOSE ANGLE ON MARCEL

...as he opens the DVD case titled *OLYMPIA, FEST DER VÖLKER*.

He places the *OLYMPIA PART 1* disk in the case and withdraws the *OLYMPIA PART 2* disk.

280 ANGLE ON MARCEL AND PLASMA DISPLAY

OLYMPIA PART 2 is RUNNING IN FAST REVERSE on the display.

Results precede effects. Dispersed water implodes, coagulates, then spits out horse and rider, who next fly backward into spring and gallop motions. The recoil of a rifle is followed by a blast and the pull of the trigger.

MARCEL

Faster-than-light signals move backward in time.

Marcel aims the remote and resumes playback at NORMAL FORWARD SPEED.

Credits go in and out of focus on the display. We are transported to the woods. We see idyllic images of muscular nude bodies, water, and reflections in the water. Everything is linked through corresponding motion and geometry.

MARCEL

(continuing)

The prologue to *OLYMPIA PART 2* is a cosmogony of the race - we return to Asgard, to 'the field of strength', or perhaps to Ultima Thule.

LENI (OFF SCREEN)

The spirit pervading *OLYMPIA* was the German reality of the day.

DISSOLVE TO:

ACT 41

Horrible but necessary scenes

281 NEAR THE NARWHAL TUSK - ANGLE ON LENI

...as she slips on a protective archery glove.

LENI

Penthesilea, the Amazon queen, is wild like a cat, falling from one extreme into another.

The stylised element in her character that infuses Penthesilea with divinity must again and again be interrupted by this impulsiveness.

282 WIDER ANGLE - LENI

...picking up a composite, recurve bow.

It has hickory and antler constituents. Since the tips curve away from the archer on this type of bow, it delivers considerable thrust over a relatively short length - making it ideal for use on horseback.

The narwhal tusk is behind Leni. Marcel is off screen.

LENI

As a poet, Heinrich von Kleist anticipated his own time by more than one hundred years.

Though film is grounded in realism, it was my intention to film Kleist, not a film based on Kleist.

The film of *PENTHESILEA* would be stylised, positioned on the razor's edge between the sublime and the ridiculous - a magnificent work or a complete failure.

Leni reaches into a quiver and extracts an arrow with three red feather fletches attached to the back of the shaft, then inserts it into the bow.

LENI

(continuing)

Film becomes art in a unique way: by fusing optical, acoustical, rhythmical and architectonic factors to make reality transcend itself. Penthesilea inhabits a super-dimensional world in which the sun is ten times its normal size and oversized trees generate extraordinary forms.

No scene in this film could be lit realistically. The compositions were to be exclusively classical. But the rhythm would vacillate between demonic agitation and self-control.

Foreground, perspective, and natural elements had to be moveable, to meet the demands of composition. Camera placements, varied lights, emulsions, and filters were the instruments of stylization.

Leni raises the bow and swivels.

283 ANGLE ON *LARGE GLASS*

...Leni is visible in the background, through the transparent panel. She is aiming at it. Leni releases the arrow toward us.

LENI

Colour would be suppressed and used graphically.

The arrow ZIPS RIGHT THROUGH the glass causing no apparent damage, and passes by out of frame. We never hear it land. Leni thinks she has missed. She turns away peeved, then looks back at the *LARGE GLASS* again.

284 CLOSER ANGLE ON LENI

LENI

I was aiming at the Oculist Witnesses. How could I miss the glass entirely?

No response from Marcel. Leni resumes her monologue.

LENI

(continuing)

My Amazons are descendents of Ares, the god of war, and worshippers of Artemis, the goddess of hunting.

Just as Kleist evoked the ecstasy of beauty through language, so the human bodies in this film must evoke the ecstasy of bodily beauty, especially in movement. Every thigh, every detail has to be beautiful, but not in the popular and ordinary sense. Even the most horrible, but necessary scenes must convey the nobility of beauty, because it is unadulterated nature.

In battle, closeups must reveal the wildly foaming heads of the horses and their sweating bodies, as they are spurred on to utmost performance by the naked legs of the women.

After several beats...

LENI

(continuing)

There is quiet in and around the black ships of the Greeks.

The sun ascends from the sea.

Penthesilea astride a white horse, rises in her stirrups. and looks down from the edge of a hill.

She sees Achilles of Greece.

Prior to this, the divinity in her personality had predominated. As she falls in love with Achilles - her adversary - she becomes human, almost girlish, and more natural in her movements.

That is the start of her downfall.

(beat)

Following an interval of stasis and ominous silence, a trembling begins at the threshold of perception. Water starts to ripple. Dust and grass stir. Animal and human bodies tense. A serpent glides through the frame. Silent lightning briefly illuminates the darkening heavens. In slow but ever shorter impulses, like labour pains, the storm sets in.

Leni retrieves an arrow from her quiver and nocks it on the bow.

LENI

(continuing)

A blinding flash of lightning shatters an ancient oak, creating a great leaping flame. Trees sway; the river surges over its banks; rocks split, throwing off gigantic boulders; the horses lose their minds; and men stand motionless - petrified.

Only Penthesilea is at one with these forces. Her countenance, in the lightning's glare, is that of a mad maenad. Her garment clings to her breasts and thighs in the sudden hard rain. Her hair shoots out like snakes around her head. She is the superhuman daughter of Dionysus, incarnate.

Leni raises the bow and swivels to line up a new target off screen.

285 LENI'S POINT OF VIEW

The CAMERA PANS TO the bay window.

LAP DISSOLVE TO:

286 OUTSIDE WINDOW - REVERSE ANGLE ON LENI

Leni releases the arrow. It zips by. Again there is no sound of contact or landing.

LAP DISSOLVE TO:

287 CLOSER ANGLE ON LENI

...irritated, glaring at the window off screen.

LENI

Penthesilea orders her priestess to prepare the rose festival, so the Amazons can mate with their captives - to assure the continuation of the tribe.

She redirects her glare at Marcel off screen

288 ANGLE ON MARCEL

...caught flipping through the pages of a book. He puts it aside.

LENI (OFF SCREEN)

Achilles provokes Penthesilea, with the intention of submitting to her.

Misunderstanding his motive, Penthesilea goes totally mad. Her Amazons throw themselves before her, but she has them driven away with dogs.

She fails to see Achilles drop his sword.

289 BACK TO LENI

LENI

Penthesilea dismembers Achilles, then drinks his blood.

(beat)

And when she returns to reality, she wills herself to die.

DISSOLVE TO:

ACT 42

Actual or possible objects of thought

290 COMPUTER WORKSTATION - CLOSEUP - BOOK

...that Marcel had put aside in the previous act, now back in his hand again.

Title: *THE EMPEROR'S NEW MIND*. Subtitle: *CONCERNING COMPUTERS, MINDS, AND THE LAWS OF PHYSICS*. The author: *ROGER PENROSE*.

Marcel puts down *THE EMPEROR'S NEW MIND*, revealing the LCD DISPLAY.

DISSOLVE TO:

291 FULL SCREEN PLAYBACK - LCD DISPLAY

We're seeing the Adobe Photoshop application interface. An Animation palette, with a series of icons, occupies the bottom of the frame.

The primary graphic onscreen is an ellipse, or rather, a circle in perspective. A series of parallel lines project up from its circumference.

MARCEL (OFF SCREEN)

The searchlights in *OLYMPIA* project a series of columns upward, creating a cathedral of light.

Marcel clicks a forward arrow on the palette control bar, and the top ends of the lines COME TOGETHER.

MARCEL (OFF SCREEN)

(continuing)

Then the columns converge creating a light cone with a new sun at its tip.

After penetrating the point of convergence, the light rays subsequently project a second cone above this point.

Marcel clicks. A second cone - pointing down - grows from the tip of the first cone.

MARCEL (OFF SCREEN)

(continuing)

These, of course, are past and future light cones.

A key metaphor in *OLYMPIA* is transition through flight. In this context, the upper cone is a transcendent universe.

The light from the searchlights moves upward, consistent with the arrow of time.

But when the searchlights of *OLYMPIA* create a new sun...

LENI (OFF SCREEN)

...the light appears to radiate downward again, reversing the arrow of time.

292 CLOSEUP - THE LOWER OCULIST WITNESS ON THE *LARGE GLASS*

The computer workstation is visible through the glass, but OUT OF FOCUS.

The CAMERA RISES SLOWLY PAST the other two Oculist Witnesses...

...and STOPS at a new element in the *LARGE GLASS*:

a circular lens embedded in the surface.

293 OMITTED

(NOTE: A sequence has been omitted here. Act 42 then continues as follows:)

294 CLOSEUP - BOOK

...in Leni's hand. Title: *THE LIMITS OF SCIENCE*. The author is *P. B. MEDAWAR*.

295 ANGLE ON LENI

...as she reads to Marcel.

LENI

"Human beings (according to Karl Popper) inhabit or interact with three distinct worlds:

World 1 is the ordinary physical world.

World 2 is the mental world.

World 3 is the world of actual or possible objects of thought - the world of concepts, ideas, theories, theorems, arguments and explanations.

The objects of this world interact with each other much as the ordinary objects of the material world do: (for instance) two theories interact and lead to the formulation of a third.

This third world is not a fiction, Popper insists, but exists in reality."

LAP DISSOLVE TO:

296 BAY WINDOW

...as the CAMERA APPROACHES it. The camera SEEMS TO PENETRATE the glass.

LAP DISSOLVE TO:

297 MONTAGE - EXTERIOR

(NOTE: This is the FIFTH of seven evolving sequences concerning the bay window. The shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl*.)

These shots are processed less WHITE than the previous exterior montage, with details now less WASHED OUT.

The two actors are now SOMEWHAT MORE PERCEIVABLE.

Their MOTIONS are less STUTTERED and BLURRED.

The VISUALS in these shots are PLAYING FORWARD.

The VOICES likewise are PLAYING FORWARD. SOME dialogue is now DISCERNIBLE.

DISSOLVE TO:

ACT 43

C'est la vie

298 FULL SCREEN PLAYBACK - LCD DISPLAY

We're seeing the Chessmaster 9000 application interface again.

A three-dimensional representation of the Rubenstein-Spielmann chess match of 1912 is in progress. The white pieces are in the foreground, the black are in the background. Movement progresses on automatic, at a steady pace.

299 OMITTED

(NOTE: A sequence has been omitted here. Act 43 then continues as follows:)

300 LOUNGE AREA - MARCEL'S CHESS BOARD

The setup is identical to the last chess configuration on the LCD DISPLAY.

The CAMERA SHIFTS UP to Leni and Marcel on the divan with its Oriental and opium poppies, garlands of leaves and birds of paradise.

Leni rises. She unzips and drops her skirt, then starts unbuttoning her blouse.

LENI

In 1941, I was located in Kitzbuhel. My residence overlooked the waters of Schwarzee, and beyond that, the Kitzbuhler Alps.

Heinz von Jaworsky, a very talented cinematographer, came to see me in 1941. He had worked for me on *THE BLUE LIGHT* and *OLYMPIA*; and since then, he had been in a uniformed camera unit of the Wehrmacht.

It seems the Nazis had discovered that one of his grandmothers was Jewish and reclassified him 25 percent mixed Aryan. Then they demoted him from lieutenant to private second class.

We were sitting on the carpet, in front of the fireplace. Heinz was very tense, so I laughed when he confided in me. I said, 'that's funny, we'll fix that.'

I called up Walter Frenz who had worked with us on *OLYMPIA*. Currently, he was a cinematographer at Hitler's headquarters and had access to Martin Bormann. I said, 'Help the guy, do something or just let him go. I mean, any stupid sergeant can order him to clean the shithouse.'

Then I advised Heinz to say nothing, to mind his own business... 'Just do what they tell you,' I said, 'no more, no less. You are an aerial cinematographer, the best in your category. They need you.'

Leni tosses her blouse aside and slips off her silk panties. She then pushes Marcel back on the divan, into the embroidered wildlife.

LENI

Then I said, 'I believe in Hitler, yes, but he is surrounded by Verbrechers. They advise him badly. They will spoil everything. They will lose the war. Do what you have to'.

Leni descends on Marcel, straddling his crotch.

301 CLOSEUP - MARCEL'S CROTCH

...as Leni unbuttons his fly.

LENI

Heinz came to me because I was a fanatic moviemaker, because my art was my principal impulse.

An artist has to take support from where it comes. An artist has no morality, outside her art, and must realise it by adapting to the political environment if compelled to do so. I was a fanatic moviemaker, not a fanatic Nazi.

302 CLOSE SHOT - LENI'S HAND

...reaching into Marcel's fly, trying to ferret out his penis.

She grasps it.

It's limp.

303 TWO SHOT

MARCEL

Cela n'a pas d'importance.

Leni retreats from Marcel and retrieves her clothing. She tosses her tailored jacket over her shoulder.

DISSOLVE TO:

ACT 44

Embracing the occupiers

304 COMPUTER WORKSTATION - CLOSEUP - MARCEL

The CAMERA SLOWLY WITHDRAWS.

MARCEL

It's one thing to produce a film well. The ability to obtain that production is another thing.

Frequently it's not the most talented artist, but the most energetic talker and the cleverest dealer that prevails. Even the most talented, creative worker may not succeed if he doesn't know how to 'get on in life'.

305 ANGLE ON LCD DISPLAY

Text scrolls up the display. We realise that Marcel is reading someone else's words.

MARCEL (OFF SCREEN)

If you decide that 'the end justifies the means', then you can find a way out of the situation without too much difficulty.

306 MARCEL AND LENI

MARCEL

But you know you keep hoping to get by without making that decision. I don't isolate myself, but I am isolated.

Dziga Vertov, 1940.

Marcel DOUBLE-CLICKS the mouse.

Leni reads over his shoulder.

LENI

From the official archives, a telegram from Leni Riefenstahl to Adolf Hitler: "With indescribable joy, deeply moved and filled with warmest thanks, we experience with you, my Führer, your and Germany's greatest victory, the entry of German troops into Paris. You accomplish deeds beyond the powers of human imagination, deeds without equal in the history of humanity."

Leni turns to Marcel.

LENI

(continuing)

I didn't write this.

Marcel doesn't respond. He DOUBLE-CLICKS the mouse again.

307 FULL SCREEN PLAYBACK - LCD DISPLAY

1941: Jean Cocteau embraces the Nazi occupiers.

DISSOLVE TO:

ACT 45

Linear expression

308 BAY WINDOW - WIDE SHOT - MARCEL AND LENI

...bathed in white light. Marcel is staring into the apparent void outside.

309 OMITTED

(NOTE: A sequence has been omitted here, except for this dialogue:)

MARCEL

It's always the others that die.

310 OMITTED

(NOTE: A sequence has been omitted here. Act 45 then ends as follows:)

311 LOW ANGLE ON LENI AND MARCEL

...as Leni thrusts upward, pressing her lips into Marcel's.

The CAMERA BACKS AWAY from Leni and Marcel, then SWINGS AROUND.

In FAST FORWARD, with motion broken into staccato bursts, the CAMERA TRACKS THROUGH Jean Cocteau's artificial foliage and bestial furnishings...

...then it SWINGS BACK TOWARD the bay window again and APPROACHES it, DECELERATING. The camera SEEMS TO PENETRATE the glass.

LAP DISSOLVE TO:

312 MONTAGE - EXTERIOR

(NOTE: This is the SIXTH of seven evolving sequences concerning the bay window. The shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl.*)

These shots are processed less WHITE than the previous exterior montage, with details now less WASHED OUT.

The two actors are INCREASINGLY MORE PERCEIVABLE.

Their MOTIONS are less STUTTERED and BLURRED.

The VISUALS in these shots are PLAYING FORWARD.

The VOICES likewise are PLAYING FORWARD. SOME dialogue is now MORE DISCERNIBLE.

DISSOLVE TO:

ACT 46

Art of this century

313 FULL SCREEN PLAYBACK - LCD DISPLAY

1941: Peggy Guggenheim opens Art of this Century in New York. Jackson Pollock refuses to participate in the joint showing of European and American artists.

314 OMITTED

(NOTE: A sequence has been omitted here. Act 46 then continues as follows:)

315 COMPUTER WORKSTATION - MARCEL

(NOTE: Detailed camera instructions for scenes 315 to 320 have been omitted.)

MARCEL

I worked with both Jean Cocteau and Andre Breton. Mind you, Andre despised homosexuals. He always referred to Jean as 'the sodomite'.

316 FULL SCREEN PLAYBACK - LCD DISPLAY

1942: The Coordinating Council of French Relief Societies, Whitelaw Reid Mansion, shows First Papers of Surrealism, curated by André Breton and Marcel Duchamp.

LENI (OFF SCREEN)

The Coordinating Council of French Relief Societies - an unusual venue.

317 ANGLE ON MARCEL

MARCEL

Not unusual for Andre. You see he steadfastly refused to learn one word of English and restricted himself to European circles while in New York.

LENI (OFF SCREEN)

Since you were finished with aesthetic activity, you limited yourself to just curating the exhibition...

MARCEL

Strictly speaking, no. Prior to the opening, I acquired sixteen miles of string to thread throughout the space.

LENI (OFF SCREEN)

Sixteen miles!

MARCEL

It would have been fatal to run short - admittedly I only needed a mile or so.

That was enough to impede the visitors' perception of the mounted works.

318 FULL SCREEN PLAYBACK - LCD DISPLAY

1943: Jackson Pollock joins Art of this Century and is championed by art critic Clement Greenberg.

The *LARGE GLASS* is reintroduced in its shattered state at the Museum of Modern Art.

MARCEL (OFF SCREEN)

I also designed the exhibition catalogue.

319 ANGLE ON MARCEL

LENI (OFF SCREEN)

You were making the history of Surrealism a backdrop to your work.

MARCEL

You think so?

LENI (OFF SCREEN)

Marcel, you are brilliant but evil.

MARCEL

Look who's talking!

Leni ignores the last remark.

LENI (OFF SCREEN)

You were associated with Peggy Guggenheim, who represented Jackson Pollock.

MARCEL

I knew her in Europe, well before Jackson showed up at the New York venue.

Peggy opened her London gallery, Guggenheim Jeune, in January 1938. And I supervised the first installation - drawings of hands and fingers by Jean Cocteau.

I didn't like the show much, but hung it with great care nonetheless. After all, I had introduced Jean to Peggy.

(beat)

In the next three years, as the war intensified, Peggy amassed a collection of modern European works for next-to-nothing. No one was thinking of buying art at this time.

Peggy reestablished her gallery in New York, this time naming it Art of this Century - Andre Breton, Max Ernst, and I were key advisors.

Despite Art of this Century's bias toward European Surrealism, Peggy initiated a spring salon featuring young American artists. This was 1943.

The jury included Alfred Barr, the director of the Museum of Modern Art. Peggy worshipped him.

320 TWO SHOT

MARCEL

I was also on this jury. Now personally, I wasn't impressed with the submission from Jackson Pollock - neither was Andre - but I went along with his inclusion. To do otherwise would have been unprincipled.

And besides, bad art is still art in the same way that a bad emotion is still an emotion.

(beat)

Things really broke - as Jackson would say - with the showing of that one painting. Peggy signed him to a one year contract plus living allowance, which was a very European thing to do.

LENI

Pollock's painting was like *NUDE DESCENDING A STAIRCASE* - one, singled out of many.

MARCEL

In Pollock's case, no one remembers the painting. But Jackson fit into a broader agenda.

Within several years, Pollock's so-called champion, Clement Greenberg, was identifying him as the vanguard painter of an indigenous movement called the American school of Abstract Expressionism.

And he asserted that the American painters were solely continuing the school of Paris.

The Americans, in effect, infiltrated the school of Paris, drained it of its vitality and then alienated it by relegating its creations to the museums.

321 LONG SHOT - *LARGE GLASS*

Marcel and Leni behind the *GLASS*. The CAMERA SLOWLY TRACKS FORWARD.

LENI

When the Nazis occupied Paris, a uniquely French cinema - though affected by Germany - still persisted: a cinema unique in style, not just content.

This is how it came about: In 1925, Germany's largest film producer, Universumfilm Aktiengesellschaft - otherwise known as UFA - informed Universal Film in Hollywood that they were in financial distress. Word then got around to Paramount and Metro-Goldwyn-Mayer, who stepped in with a loan of four million dollars in return for a guaranteed outlet for their product in Germany.

That amount, of course, was inadequate. And by 1927, UFA executives, were forced to liquidate their remaining capital to pay off Paramount and Metro-Goldwyn-Mayer. In April of that year, Alfred Hugenberg, a media magnate and Nazi supporter, gained control of UFA by purchasing the stock from the Deutsche Bank.

The CAMERA VEERS TOWARD the configuration of three ellipses identified earlier as the Oculist Witnesses.

LENI

(continuing)

Joseph Goebbels controlled the German film industry through a system comprising the Ministry of People's Enlightenment and Propaganda, the Central Propaganda Office of the Party and the Bureau of Culture. Only the Führer could override him.

Leni inserts a personal comment.

I was a woman, I was uncontrollable, and I had direct access to Hitler. That's why Goebbels did not like me. Yes...

No response from Marcel.

LENI

(continuing)

By 1938, acting through unnamed parties, Goebbels took control of all three major film companies in the Third Reich: UFA, Tobis, and Bavaria. In the same year, he established the State Academy of Film at Ufastadt-Babelsberg as the source of all future performers and directors.

The CAMERA APPROACHES the circular lens on the *LARGE GLASS*, just above the Oculist Witnesses.

LENI

(continuing)

To monopolise Europe, Goebbels emulated Hollywood. His film policy in France was calculated to overcome American dominance. Goebbels encouraged the production of French films of high technical quality and commercial appeal.

After the war, French films were to be released throughout occupied Europe and the neutral countries, not as products of French culture, but products of the new Europe. Berlin, renamed Germania, would be at the head of this state.

The simplistic assumption of French and German rivalry would be at an end.

(beat)

In the twenties and thirties, the Dadaists and Surrealists had attacked the respectable attainments of the academicians. Jean Cocteau, and those who continued to produce during the occupation, embraced the academy.

They cultivated the dry perfection of the academic style, through strictness of form, literary language and studied compositions. Their intention was - under the eyes of the occupiers - to create a uniquely French cinema. It was to be equivalent to the French school of painting, the school of Paris.

The lens in the *LARGE GLASS* now FILLS THE FRAME. It is hammered from the background with an intense white light.

DISSOLVE TO:

ACT 47

Physical and psychological toxins

322 PLASMA DISPLAY SET-UP - ANGLE ON LENI

...inserting a DVD into the player. She withdraws a booklet from the DVD case.

323 CLOSEUP - DVD BOOKLET

...with the title *JEAN COCTEAU, BEAUTY AND THE BEAST*. The cover shot shows Beauty's face in profile. She is on her back, possibly asleep or dead. The Beast's face, eyes directed upward, leans over her.

Leni flips to an inside page, with an exterior shot of Cocteau, arms raised, also looking upward.

324 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...showing an excerpt from *BEAUTY AND THE BEAST*. Beauty is seated in a banquet hall. The Beast bends toward Beauty.

BEAST

I repel you? You find me very ugly.

Beauty opens her eyes and looks straight ahead.

BEAUTY

I can't lie, Beast. But I see that you are doing the impossible to try to make me forget your ugliness.

BEAST

My heart is good, but I am a monster.

BEAUTY

There are many men who are more monsters than you and who hide it.

The playback starts advancing in FAST FORWARD.

LENI (OFF SCREEN)

Shooting of *BEAUTY AND THE BEAST* started in August of 1945.

325 ANGLE ON LENI

LENI

Jean deteriorated physically as shooting progressed. Jean Marais, his lover - and the Beast - supervised his insulin injections. A specialist also injected him with sulfate of copper to clean his blood and reinvigorate him. He was also using a pain killer called pyrethane.

MARCEL (OFF SCREEN)

Jean was an opium addict.

LENI

He was over that. But he saw a connection between his opium cure and his current state. Jean speculated that his multiple ailments - skin rashes, lesions, and tracheitis - were the system's attempt to cast out both physical and psychological toxins.

326 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...with *BEAUTY AND THE BEAST*, STILL ADVANCING IN FAST FORWARD.

LENI (OFF SCREEN)

Jean said: 'I look in the mirror, and it's awful. but it doesn't worry me in the slightest. The physical doesn't matter anymore. Artistic creation and its beauty must take its place. It would be criminal to make the film suffer from my suffering and ugliness.'

The PLAYBACK SLOWS TO NORMAL SPEED. Beauty is in a corridor, a torch in her trembling hand. The Beast clings to the wall, his shirt torn and bloody. He is panting. His eyes are wide open, unseeing.

BEAUTY

What are you doing in front of my door at this hour? My heavens! There is blood all over you.

BEAST

(very softly)

Excuse me...

BEAUTY

Why do you say excuse me?

BEAST

For being an animal. Forgive me.

Beauty snatches up her scarf.

BEAUTY

Those words are as unlike you as can be. Aren't you ashamed?

(beat)

Clean yourself up.

The Beast takes the scarf and covers himself from the neck down.

BEAUTY

(continuing)

And go to sleep.

The beast growls and makes Beauty pull back.

BEAST

Close your door, close your door. Quickly, quickly... close your door... Your eyes are burning me. I can't bear your eyes.

327 ANGLE ON LENI AND MARCEL

LENI

I was sick for four years - 1940 through 1944. This coincided with renewed production on my opera film, *TIEFLAND* - which I had ended up directing from a stretcher ten years earlier.

(beat)

Shooting *TIEFLAND* was nightmarish. We couldn't work on location in Spain, so we had to use sets in Mittenwald, Bavaria.

And since this film was of no use as propaganda, it had no priority in either the studios or editing rooms.

In 1942, Joseph Goebbels confiscated our studio and sets in Mittenwald for a project of personal interest, *DER GROSSE KONIG*: a depiction of Frederick the Great as the counterpart of Hitler.

Leni aims the DVD remote at the display off screen and presses the FAST FORWARD button.

328 FULL SCREEN PLAYBACK - PLASMA DISPLAY

...with *BEAUTY AND THE BEAST* advancing IN FAST FORWARD.

MARCEL (OFF SCREEN)

How much was *TIEFLAND* costing the Nazis, directly or indirectly?

LENI (OFF SCREEN)

Up to 1942, five million marks.

329 TWO SHOT - MARCEL AND LENI

MARCEL

Five million!

LENI

You think I should have compromised my artistic intentions, because of the war...

MARCEL

No!

330 OMITTED

(NOTE: A sequence has been omitted here. Act 47 then continues as follows:)

331 FULL SCREEN PLAYBACK - PLASMA DISPLAY

BEAUTY AND THE BEAST is still advancing in FAST FORWARD AGAIN.

LENI (OFF SCREEN)

The start of the war killed *PENTHESILEA*.

The end of the war killed *TIEFLAND*.

And I became a ghost.

The *PLAYBACK* SLOWS TO NORMAL SPEED, then PAUSES. The still frame is an exterior. The sun is shining. The Prince is carrying Beauty across a lawn.

332 ANGLE ON MARCEL AND LENI

Leni is still holding the DVD remote.

LENI

French painting was finished by 1940. But French filmmaking was killed off after the war.

American film agreements now came with an ideological objective: to counter Soviet expansionism. French society was seen as disintegrating: playing into the hands of the French Communist Party. So aid was linked to the dissemination of American culture.

Protective film quotas were weakened, opening up France to American films that had already recouped their production costs domestically. In 1946, the French film industry employed over two thousand people. By 1948, the number dropped well below 400.

333 FULL SCREEN PLAYBACK - PLASMA DISPLAY

BEAUTY AND THE BEAST resumes at NORMAL SPEED.

PRINCE

The first time I carried you in my arms, I was the Beast. You're happy?

BEAUTY

I'll have to get used to this.

The Prince lets Beauty slip to the ground. He unfastens his cloak.

BEAUTY

Is it very far?

PRINCE

We shall fly there through the air. You're not afraid?

The prince releases the cloak onto the grass. It spreads out.

BEAUTY

I like to be afraid... with you.

The Prince holds Beauty close to him. They stretch out on the cloak.

PRINCE

I'm taking you with me! Let's be off!

A sudden wind seizes the cloak. They ascend into the clouds and exit through the top of the frame.

DISSOLVE TO:

ACT 48

The netherworld

334 NEAR THE NARWHAL TUSK - WIDE SHOT - LENI

The CAMERA APPROACHES HER VERY SLOWLY at an OBLIQUE ANGLE. Anthropomorphic and bestial knickknacks pass through the foreground.

LENI

Even as indigenous production declined, Jean directed three films - *THE EAGLE HAS TWO HEADS*, *THE STORM WITHIN* and *ORPHEUS* - between 1947 and 1950.

MARCEL

Orpheus, the charmer...

LENI

In Jean's version, Orpheus enters Hell by passing through the Netherworld of rubble-strewn Europe. There, he retrieves his dead lover, the nymph Eurydice.

(beat)

In 1952, *ORPHEUS* was shown at the Cannes Film Festival, and awarded the International Film Critics prize at the Venice Film Festival.

And I finished *TIEFLAND*, for which Jean Cocteau wrote the French subtitles.

The CAMERA STOPS TRACKING as the sculpture of Jean's uplifted hands, with their tendrillar fingers, enter frame. Leni is cupped in their palms, in the background.

LENI

(continuing)

The following year, Jean was made chairman of the jury at the Cannes Film Festival. And as such, he tried to enter *TIEFLAND* in the 1954 Cannes Film Festival, but failed.

335 BACK TO WIDE SHOT

The CAMERA AGAIN APPROACHES Leni at an OBLIQUE ANGLE.

Leni is moving at an intersecting angle.

LENI

Jean desperately wanted to act under my direction, and proposed that we collaborate on a film concerning the 'pretended' hatred of the French and the Germans, to be expressed in the form of light parody. The principal characters would be Frederick the Great...

MARCEL

DER GROSSE KONIG...

LENI

... and Voltaire, the French philosopher, who for many years was a close advisor and friend of Frederick. Jean would play both parts.

Leni pauses in front of the Serge Roche mirror, which captures her full-length image.

LENI

(continuing)

An exchange of letters developed between us. His were signed Voltaire and Frederick, and sometimes Voltaire, Frederick and Jean.

We began to write the scenario at his villa on the Riviera.

I regained the enthusiasm of my youth.

Leni pauses in front of the narwhal tusk.

LENI

(continuing)

I never found a distributor.

And then the magnificent master, Jean Cocteau died.

JUMP CUT:

336 NARWHAL TUSK

The CAMERA RISES straight up toward its tip.

MARCEL (OFF SCREEN)

Jackson Pollock laughed maniacally when his Oldsmobile convertible left the road. He was very drunk, as usual.

Edith, the mistress' girlfriend, screamed until impact - that's when she died. Ruth, the mistress, was thrown to the ground and picked up screaming where the first girl left off. Activated by impact, the horn of the Oldsmobile 50 accompanied her, blaring on and on.

Jackson's convertible had missed a curve, careened off an embankment and collided with a clump of young white oaks. Presumably, Jackson went airborne at this point.

The car pivoted, turned end over end, and landed upside down with its lights aimed high. Jackson followed the line of trajectory.

The CAMERA SETTLES on the tip of the narwhal tusk.

MARCEL (OFF SCREEN)

(continuing)

He flew 15 metres, like an arrow, and would have gone further if his head hadn't collided with a tree trunk.

Perhaps Jackson's flight and impact were illuminated by the searchlight - I mean - headlight beams.

337 OMITTED

(NOTE: The rest of Act 48 has been omitted.)

DISSOLVE TO:

ACT 49

The exclusion of contradictory work

338 LIBRARY - CLOSEUP - BOOK

...which we've seen earlier, titled *TAKING THE QUANTUM LEAP*, by *FRED ALAN WOLF*. Marcel uncovers a second book on the marble table top. It is titled *SYNCHRONICITY, SCIENCE, MYTH AND THE TRICKSTER*, by *ALLAN COMBS AND MARK HOLLAND*.

339 WIDE SHOT - MARCEL AND LENI

The wall behind them is dominated by a large canvas, *OEDIPUS AND THE SPHINX*, by fashion illustrator and set designer Christian Berard. Leni glances at the *QUANTUM LEAP* book as she takes it from Marcel.

MARCEL

First noticed at Art of this Century in 1943, Jackson Pollock was dismissed by the critics by 1953, and dead in 1956.

LENI

He was in LIFE magazine, yes?

MARCEL

The headline was 'Jackson Pollock: is he the greatest living painter in the United States?'

LENI

They ridiculed him.

MARCEL

Not really.

LIFE pointed out that his 'dripping technique' was widely ridiculed - but then asserted that its meaning was inaccessible to the average person.

And they noted that Jackson was the talk of European intellectuals and New York critics - who said he was the most advanced and controversial of current painters.

Subsequently, LIFE remarked that his work was paid for by numerous museums and private collectors.

340 OMITTED

(NOTE: A sequence has been omitted here. Act 49 then continues as follows:)

341 TWO SHOT

MARCEL

The rawness and aggressiveness of Jackson's technique was identified with the preeminence of the United States.

The American critics controlled painting by rewriting history and suppressing information contrary to their interests. Advanced European work was made non-existent.

LENI

They were propagandists.

MARCEL

Yes. The critic Clement Greenberg developed the idea of a mainstream progressing through expressionism to cubism to abstract expressionism. This justified the exclusion of Dada and the downplay of Surrealism.

LENI

But the painters themselves weren't propagandists...

MARCEL

They related non-representational, action oriented techniques to the myth principle. In Pollock's case especially, the technique eliminated the possibility of reflective or analytic intervention and ostensibly delved into essence.

LENI

Myth is the closest one can come to absolute truth, in words or action.

MARCEL

By stepping out of history and coming to nature, the painter alienated himself politically in order to communicate on a symbolic plane.

LENI

The painter's intent was unrelated to the critic's agenda.

After several beats...

LENI

(continuing)

Pollock's 'dripping technique' in itself was shocking...

MARCEL

Splashing paint was fashionable before the first World War and it served the agenda of the so-called Cold War.

LENI

Pollock's 'dripping technique' incorporated chance. You also used chance.

MARCEL

There is a difference between integrating the laws of chance into a work, versus flinging the doors open to chaos.

342 OMITTED

(NOTE: A sequence has been omitted here. Act 49 then continues as follows:)

343 ANGLE ON MARCEL

MARCEL

Peggy Guggenheim commissioned Jackson to paint a mural for her duplex, to coincide with his solo exhibition at Art of This Century. I said that the painting should be put on canvas - otherwise, she'd have to abandon it when she moved.

LENI (OFF SCREEN)

You made sure it could be gotten rid of...

MARCEL

Jackson complicated the installation - which I supervised - by making the mural too long. In order to fit it into Peggy's foyer, I cut eight inches off the end. I told him that in this type of painting, it wasn't really needed. And Jackson said that he didn't care.

Mind you, he subsequently got very drunk, stripped naked, entered another part of the house where a party was taking place, and then pissed in the fireplace.

(beat)

This prefigured his advanced painting technique.

344 TWO SHOT

MARCEL

I designed the poster for his solo exhibition of 1943. When the show closed, Jackson ripped the poster off the wall, tore it up and made it into a ball. He then handed it to me and said, 'You know where this goes.'

LENI

And...

MARCEL

In 1953, I directed the International Dada Exhibition in New York - this was ten years after Pollock mangled my poster.

I carefully executed the exhibition poster, then crushed it into a wastepaper ball. That's how it was distributed. It was also made available in the gallery inside a wastepaper basket.

Apparently many clients never received the invitations. Their maids and butlers had inadvertently thrown them away when they arrived.

LENI

Critics considered Jackson a has-been in 1953. He wasn't on the mailing list, was he...

DISSOLVE TO:

ACT 50

Le vide

345 OMITTED

(NOTE: The treatment for this script called for the inclusion of references to both Yves Klein and Michael Snow in the dialogue. The following, regarding Yves Klein, has been omitted in this draft of the script:)

In 1958, Yves Klein's installation *LE VIDE (THE VOID)*, an apparently empty gallery, opens at the Galerie Iris Clert in Paris.

He coats the gallery walls with lipothone, a white pigment consisting of zinc sulfide, zinc oxide, and barium sulfate. The main window and street entrance door are likewise coated.

Though the interior is primarily white, Klein refers to the hue as 'immaterialized blue'. "It was true blue, the blue of the depth of space."

For the opening, Klein arranges to have the bar at La Coupole provide blue cocktails - consisting of gin, Cointreau and methylene blue, a urinary antiseptic. He is apparently surprised when all the imbibers piss blue urine the next day.

YVES KLEIN: "Now that there are no longer any intermediaries (lines, contours, forms, composition, opposition of colours, etc.) one finds oneself being literally impregnated by the sensible pictorial state that was specialised and stabilised by the painter beforehand in the given space."

To retain what he calls 'la matière colorée' in his paintings, Yves Klein has to find a means of binding pure pigment to a base with no resultant loss in colour intensity.

Edouard Adam, consulting engineer at Rhone Poulenc, advises him to suspend dry pigments in Rhodopas M or M60A, a colourless synthetic resin, plus compatible solvents.

In May 1960, Klein patents the ultramarine pigment International Klein Blue, which is also known simply as IKB.

YVES KLEIN: "Colours alone inhabit space, whereas line merely travels through space and furrows it. Line furrows the infinite, while colour is. Through colour I feel a total identification with space; I am truly free."

ACT 51

The labyrinth

346 LARGE GLASS VICINITY - WIDE SHOT - MARCEL AND LENI

...IN FRONT OF the LARGE GLASS".

LENI

Just how many Surrealist exhibitions did you co-organise with Andre Breton?

MARCEL

The International Surrealist Exhibition of 1938 in Paris; the First Papers of Surrealism of 1942 in New York; two more Paris shows in 1947 and 1959; and the Surrealist Intrusion in the Enchanters' Domain of 1960 in New York...

LENI

And in each case, you designed the installation spaces?

MARCEL

It amused me.

LENI

And aggrandised you. Admit it or not, installation design is a work of art - and superimposes itself on its contents.

After several beats...

MARCEL

I conceptualised three principal spaces for the International Exhibition of Surrealism of 1947 at the Galerie Maeght in Paris: The Rain Room, The Labyrinth, and The Hall of Superstitions. It seems that the Hall of Superstitions was never realised.

LENI

It seems...

DUCHAMP

I stayed in New York and supplied drawings for Frederick Kiesler - Peggy Guggenheim's architect - to execute.

The Rain Room featured a bright-green baize billiard table placed on artificial grass. Artificial rain fell in an assortment of hues.

The complex of the Labyrinth, or Dedale, was full of recesses, which I called 'niches'.

LENI

Le Dedale devised the labyrinth on Crete...

MARCEL

Within the niches were artworks - which I called 'altars' - executed by diverse artists.

I also showed two works of my own. The first, *JUGGLER OF GRAVITY*, was executed in my stead by Roberto Matta.

LENI

Like the *JUGGLER OF GRAVITY* intended for the original *LARGE GLASS*...

MARCEL

Yes.

Frederick Kiesler executed *THE GREEN RAY* in my stead - a seascape diorama viewable only through a peephole in a curtain. The title was taken from a minor novella by Jules Verne.

By the way - I wasn't much interested in Verne, but rather an under appreciated writer, Raymond Roussel, who had authored a parody of Verne's *THE GREEN RAY*. Roussel inspired me to start the *LARGE GLASS*.

347 TIGHT REVERSE SHOT

The reverse side of the *LARGE GLASS* is now in the immediate foreground. The convex circular lens inserted above the three ellipses - the Optical Witnesses - is centred onscreen.

Leni's shadow falls over it.

LENI (OFF SCREEN)

What is this... above the Oculist Witnesses?

348 WIDER ANGLE

Marcel examines the convex lens.

MARCEL

The Mandala.

I meant to embed it in the original *LARGE GLASS*, but never got around to it.

LENI

In Buddhist Tantrism, a mandala is a window from material to immaterial reality.

How does your Mandala fit into the schematic of the *GLASS*?

MARCEL

The lens is meant to focus the rising Splashes issued by the Bachelors.

Leni considers briefly.

LENI

So the lens projects a light cone from the two-dimensional plane of the glass, to a point outside the glass.

349 FULL SCREEN PLAYBACK - LCD DISPLAY

...with the Adobe Photoshop application interface and Animation palette.

A vertical ellipse represents Marcel's embedded lens. Nine horizontal parallel lines enter the ellipse from the right.

LENI (OFF SCREEN)

The photon-like Splashes pass through the embedded lens - the Mandala.

The lines then exit the ellipse and converge, creating a cone pointing left.

LENI (OFF SCREEN)

(continuing)

They form a cone of light that converges in three-dimensional space.

And if you project past the tip of this cone...

The animation now depicts a second light cone emerging from the tip of the first.

LENI (OFF SCREEN)

(continuing)

...you create a second cone, emerging from this point of convergence.

350 TWO SHOT

LENI

If the *LARGE GLASS* is a two-dimensional representation of four-dimensional beings projected into the third dimension, then this cone is...

(tentatively)

A re-projection into the third dimension of...

(more tentatively)

A re-projection into the third dimension of a two-dimensional representation of four-dimensional beings projected into the third dimension...

351 OMITTED

(NOTE: A sequence has been omitted here, except for this dialogue:)

LENI

General Relativity was at a mathematical impasse for three long years - from 1912 to 1915.

In a letter to Marcel Grossmann, Einstein wrote, 'Help me Marcel, or I'll go crazy!'

352 OMITTED

(NOTE: A sequence has been omitted here. Act 51 then continues as follows:)

353 WIDE ANGLE ON THE *LARGE GLASS*, MARCEL AND LENI

...again, SHOT THROUGH THE REVERSE SIDE of the *GLASS*.

LENI

You conceptualised The Labyrinth, among three principal spaces for the International Exhibition of Surrealism of 1947.

In Sanskrit, Mandala literally means 'circle'.

But it can also be seen as a three-dimensional representation. As you move toward the centre of the mandala, you rise as well.

MARCEL

Because it is three-dimensional, the rise is happening everywhere at once.

The mandala is a complex geometric design, used to access the whole cosmos through a ritual act.

LENI

Yes, it is a cosmogram.

354 TWO SHOT

The Sieves or cones of the *LARGE GLASS* are in the foreground

MARCEL

As a concept, the cosmogram can be traced back to the Mesopotamian ziggurat, which is pyramidal in shape. It relates microcosm and macrocosm, the human body and the cosmos.

355 OMITTED

(NOTE: A sequence has been omitted here. Act 51 then ends as follows:)

356 ANGLE ON LENI

...STILL SHOOTING THROUGH the *LARGE GLASS*.

LENI

The Nazis sent an expedition into Tibet in 1937, soon after their ascent to power.

In 1943, with loss of the war imminent, they sent another - to find a revelatory connection between Ultima Thule and the first civilization of Central Asia.

You see, the Persian, Chaldean, Egyptian, Greek, Roman and Celto-Germanic worlds which followed, constituted a mainstream, and the mainstream was compelled by one idea: the conquest of the earth through divine revelation.

DISSOLVE TO:

ACT 52

Heterotic strings

357 LIBRARY - CLOSEUP - BOOK

...which we've seen before, titled *THURSDAY'S UNIVERSE*. Leni removes this book, revealing another. The second book is titled *SUPERSTRINGS AND THE SEARCH FOR THE THEORY OF EVERYTHING* by *F. DAVID PEAT*.

She opens it to Chapter 6, which is titled: *HETEROTIC STRINGS: TWO DIMENSIONS IN ONE!*

358 CLOSEUP - *LARGE GLASS* - THE DRAFT PISTONS

...the three distorted quadrilaterals in the cloud-like Top Inscription, which were introduced earlier.

LENI (OFF SCREEN)

String theory proposes a means of reconciling relativity and quantum mechanics.

In this theory, the elementary particles of the universe are not points, but vibrating, one-dimensional strings of energy, 100 billion billion times smaller than protons within the nuclei of atoms.

On a diagram with space and time coordinates, strings trace out world surfaces in spacetime that resemble your Draft Pistons.

It's a coincidence of course: Yoichi Nambu comes up with string theory in 1970 - nearly 50 years after you stopped working on the *LARGE GLASS*.

359 WIDER SHOT

...incorporating the entire cloud-like Top Inscription which runs the width of the *LARGE GLASS* and encloses the Draft Pistons.

LENI (OFF SCREEN)

The shape of the Draft Pistons was determined by nature - by the wind...

MARCEL (OFF SCREEN)

Yes.

LENI (OFF SCREEN)

The Draft Pistons are a means of communication between the Bride in one world and the Bachelors in another.

And the Top Inscription which encloses them has another name...

MARCEL (OFF SCREEN)

Two actually:

The Milky Way...

...and the Cinematic Blossoming.

360 OMITTED

(NOTE: A sequence has been omitted here. Act 52 then ends as follows:)

361 CLOSEUP - LENI

...behind the reverse side of the *LARGE GLASS* and looking into the CAMERA, through the Mandala lens.

The CAMERA TIGHTENS on the one eye that is looking through the Mandala. The resulting shot is reminiscent of the eye superimposed on a lens in Dziga Vertov's *MAN WITH THE MOVIE CAMERA*.

LENI

For the math to work, string theory requires more dimensions to reality than the four that we perceive - either ten, eleven or twenty-six dimensions.

What we perceive as matter is the three-dimensional materialization of strings dancing through these dimensions of reality - like shadows.

Leni's eye starts to dart about, then jerks shut as it is HAMMERED WITH A FLASH OF WHITE LIGHT.

DISSOLVE TO:

ACT 53

A strictly optical third dimension

362 ANGLE ON MARCEL

The front of the *LARGE GLASS* is IN FOCUS in the foreground. Marcel is OUT OF FOCUS behind it.

MARCEL

Jackson Pollock sensed that his spread in LIFE magazine was the beginning of the end. He used to say: "They only want me on the top of the heap so they can push me off." He used to keep stacks of that issue in the kitchen.

But, the shit really hit the fan, as Jackson would say, in 1950 - when he tried to work on glass.

The CAMERA brings Marcel INTO FOCUS. He scans the *LARGE GLASS*.

MARCEL

(continuing)

According to Clement Greenberg, when Jackson soaked paint into the surface of a canvas, he established a synthesis between the working plane and the spatial illusion made by paint. The impossibility of picking out separable objects within Jackson's linear network of paint negated the traditional relationship between figure and ground. You could no longer imagine moving into the depth of the pictorial field among the painter's three-dimensional illusions. The painting became more literal.

Greenberg concluded that the network of paint, integrated into a vast surface, opened up a strictly optical third dimension, that one can travel through only with the eye. Reflective, analytic intervention was gone.

Jackson tried to transcend Greenberg's vision of a mainstream culminating in stained-colour-field painting by eliminating the surface - by painting on glass.

Hans Namuth, who had previously photographed Jackson working on canvas, shot motion picture film of Jackson's experiment.

The obvious precedent to the Jackson Pollock glass was the *LARGE GLASS*. But my *LARGE GLASS* worked - and Jackson's did not.

Paint splashed on glass just looks superficial, and Jackson let his failure be documented.

(beat)

Jackson had stopped drinking for two years prior to this. When the shooting ended, he walked into the kitchen where he kept his LIFE magazines, and poured two water glasses full of bourbon for Namuth and himself. From that moment, he was gone.

Leni, absent from the screen during this monologue, now interjects.

LENI (OFF SCREEN)

Marcel!

DISSOLVE TO:

ACT 54

Anthropometry

363 OMITTED

(NOTE: The following, regarding Yves Klein, has been omitted from the dialogue in this draft of the script:)

Starting in 1946, Yves Klein immerses himself in the Cosmogonie, the founding text of the Rosicrucian order. The Cosmogonie prophesies an epoch in which life is re-awakened. It is conceptualised as an energised, infinite void. Klein becomes an initiate of the order.

YVES KLEIN: "Let everyone without exception see the supernatural that is in Art, so that faith, the new faith of Art, may enter a new and great worldwide civilization of the beautiful. So be it."

In 1960, Klein publishes a doctored photograph of his *LEAP INTO THE VOID*. It shows Yves Klein, wearing a business suit, launching himself from the ledge of a mansard roof into a residential street. A bicyclist passes by, oblivious to the event. The swan dive is meant to be interpreted as an ascension.

In February 1960, Klein stages an anthropometry performance at the upscale Galerie Internationale d'Art Contemporain on the rue Saint-Honoré. Naked female models are used as brushes - first coated in blue pigment, and then dragged or pressed against canvases to create body imprints. In marked contrast, the audience consists of gallery patrons dressed in formal evening wear - representatives of a faded elite. The juxtaposition is captured in photographs, subsequently seen by many.

YVES KLEIN: “Many critics claimed that by this method I was doing nothing more than re-creating the method that has been called ‘action painting’. But now I would like to make it clear that this endeavour is distinct from ‘action painting’ insofar as I am completely detached from all physical work during the time of creation.”

In 1961, Klein shows large-scale ultramarine monochromes at the Leo Castelli Gallery in New York. Despite Marcel Duchamp’s backing, he is met with indifference or outright hostility.

The Italian ‘shockumentary’, *MONDO CANE (A DOG’S LIFE)* premieres at the Cannes Film Festival in 1962. In an excerpt from one of his anthropometry performances, Klein directs his models to make body imprints on a large glass panel. American critics see this as derivative of Jackson Pollock.

DISSOLVE TO:

ACT 55

Plus ultra

364 CLOSEUP - LENI

...behind the reverse side of the *LARGE GLASS* and looking into the CAMERA, through the Mandala lens. This shot is a REPLAY OF THE ENDING OF ACT 52.

Leni’s eye starts to dart about. Then it jerks shut as it is HAMMERED WITH A FLASH OF WHITE LIGHT. The image is WASHED OUT.

LENI

Marcel!

365 REVERSE CLOSEUP - MARCEL

As Leni did a few moments ago, Marcel is LOOKING TOWARD US, but through the opposite side of the *LARGE GLASS*. His eye, framed by the Mandala lens, darts back and forth, searching fruitlessly.

MARCEL

Rien...

366 REVERSE ANGLE ON LENI

...with THE WHITE LIGHT of the bay window in the background FLARING around her. The CAMERA, FRAMING her through the REVERSE SIDE OF THE *LARGE GLASS*, SLOWLY TRACKS BACK.

LENI

What I saw was a wall in the immediate foreground, with a jagged hole in it. This hole revealed an over lit landscape with a reclining female torso stretched across its opening, her legs splayed toward me.

Details of the *LARGE GLASS* ENTER FRAME as the CAMERA KEEPS pulling back.

MARCEL (OFF SCREEN)

And the shape of this hole...

LENI

...was roughly elliptical.

367 THE TOP INSCRIPTION

...the roughly elliptical, cloud-like element of the *LARGE GLASS*. The CAMERA QUICKLY ROTATES 90 degrees, so the Inscription is now a vertical ellipse.

368 BACK TO LENI

The CAMERA, STILL PULLING BACK, BRINGS Marcel into frame.

MARCEL (OFF SCREEN)

And the reclining nude...

LENI

The nude's head, an arm, and the lower parts of her legs were out of view. A wisp of blonde hair fell over her clavicle...

MARCEL (OFF SCREEN)

ÉTANT DONNÉS.

369 COMPUTER WORKSTATION - ANGLE ON MARCEL

...looking OVER HIS SHOULDER toward the LCD DISPLAY.

MARCEL

ÉTANT DONNÉS: GIVEN - a three-dimensional assemblage that I executed in absolute secrecy, from 1946 to 1966.

370 FULL SCREEN PLAYBACK - LCD DISPLAY

...showing an image of *GIVEN*.

LENI (OFF SCREEN)

Everything here coincides with what I saw: the nude, a pond, a forest, small clouds crossing the sky, and a waterfall that shimmered perpetually.

(NOTE: Some dialogue has been omitted here. Act 55 then ends as follows:)

MARCEL (OFF SCREEN)

The full title of the assemblage is *GIVEN: 1. THE WATERFALL, 2. THE ILLUMINATING GAS*. It was excerpted from my notes for the *LARGE GLASS*.

LENI

Plus ultra... there is more beyond. Yes...

DISSOLVE TO:

ACT 56

Wavelength

371 OMITTED

(NOTE: The following, regarding Michael Snow, has been omitted from the dialogue in this draft of the script:)

Michael Snow first meets Marcel Duchamp at Duchamp's walk-up apartment on Eleventh Street, near Fifth Avenue in New York. Snow notices an Yves Klein sponge artwork (saturated with IKB pigment), that is in Duchamp's possession. Noting Klein's recent death, on June 6, 1962, at the age of just 34, Marcel refers to Klein as 'a beautiful boy'.

(beat)

Working up his nerve, Snow asks Marcel to do a walk-on for his film-in-progress, *NEW YORK EYE AND EAR CONTROL*. To his surprise, Marcel readily agrees. Snow never uses the resulting footage.

MICHAEL SNOW, regarding his 1967 film *WAVELENGTH*: "The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street. This, the setting, and the action which takes place are cosmically equivalent. The room (and the zoom) are interrupted by 4 human events including a death."

MICHAEL SNOW: "I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure film space and time, a balancing of 'illusion' and 'fact', all about seeing. The space starts at the camera (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind)."

When asked why *WAVELENGTH* is 46 minutes long, Snow responds: “Nice fuck. Could have been longer, couldn’t be shorter. Money! Much shorter and the movement would have been too fast. Much longer was too expensive.”

DISSOLVE TO:

ACT 57

The great illuminator

372 LOUNGE AREA - CRANE SHOT - LENI AND MARCEL

Leni is half-reclining on the divan with its tapestry of Oriental and opium poppies, garlands of leaves and birds of paradise. Motifs in the adjoining Persian carpet and within the scalloped art nouveau foliage of the wallpaper echo the divan’s motifs. From the CURRENT CAMERA ANGLE, it’s hard to demarcate divan, carpet, wallpaper and the genuine foliage in the setting.

The CAMERA IS DESCENDING THROUGH the branches of the gilded imitation trees. Marcel is standing.

(NOTE: the imitation trees have FURTHER INCREASED IN SCALE since we last saw them.)

LENI

The waterfall was reminiscent of the nude’s vagina - wet, of course.

The nude was embedded in a field of dead branches that resembled magnified, coarse pubic hair... another human characteristic displaced into the environment.

The nude’s pubis was very smooth, hairless.

In contrast to the branches, her entire skin had a sheen, it seemed alive.

MARCEL

Yes, it was real.

LENI

Real?

MARCEL

Pigskin, stretched over a plaster cast.

LENI

Pigskin...

(NOTE: Some dialogue has been omitted here. Act 57 then continues as follows:)

LENI

The scene was very explicit, not just in the sexual sense, but like a diorama. As I mentioned, it was over-lit with a blinding light.

(realization)

And the light was aimed at the nude's genitalia.

After several beats...

In Esoteric Buddhism, there are two types of mandala. In one, the centre of the mandala is occupied by the literal embodiment of the Buddha Vairochana, the Great Illuminator. The other is a diagrammatic representation in which sacred Sanskrit letters are substituted for figures.

The CAMERA APPROACHES the divan AT A LOW ANGLE.

LENI

(continuing)

That's the relationship of *GIVEN* to the *LARGE GLASS*.

There are residual aspects of the *LARGE GLASS* in *GIVEN*.

Perspective is forced, as in a two-dimensional rendering.

The nude is designed to be seen as flattened and foreshortened.

The supposedly distant landscape has been reduced relative to the foreground - and given an atmospheric look, to simulate depth.

The scene is an imperfect translation from two dimensions into three.

(beat)

It's also like a movie in that the viewpoint is predetermined. You can't step into it to verify what is real and what is illusion.

Marcel lights a Havana cigar.

LENI

(continuing)

The reclining nude held an incandescent lamp in her raised left hand. She looked played-out, post-orgasmic, maybe dead.

MARCEL

Orgasm is the little death, isn't it...

LENI

This gas burning lamp was a transfiguration of the Bachelors from the *LARGE GLASS*.

MARCEL

It gives off a somewhat green light.

'Verte' and 'verre' - the difference between the two words is just one letter.

Leni makes eye contact with Marcel.

LENI

The incandescent core of the lamp was wrapped in glass...

...slick...

...cylindrical.

373 CLOSEUP - MARCEL

... as he responds coolly.

MARCEL

I want to grab things with my mind, the same way a vagina grabs a prick.

That's real understanding.

Marcel sucks hard on his cigar. Its glow intensifies.

374 BACK TO LOW ANGLE SHOT

LENI

Yes, you have always lived in a feminine space.

Marcel tenses.

LENI

(continuing)

In redress for your cold mother, there were the rich girlfriends, some of whom you fucked, but all of whom you seduced in some way.

There was Katherine Dreier, who recreated the Salon des Independents for you in New York; Peggy Guggenheim, who spirited you out of Europe...

Marcel cuts her short.

MARCEL

In redress for her father, Leni seduced directors Arnold Fanck and Max Reinhardt, plus director of photography Hans Schneeberger, among others...

375 CRANE SHOT - LENI AND MARCEL

This is the SAME CAMERA ANGLE, from above the gilded imitation trees, that started this act.

MARCEL

She then beguiled the father, so to speak, of the master race: Adolf Hitler.

Leni Riefenstahl lived in a male space.

A flurry of brightly hued birds dart across the foreground from right to left. Then about a second later, another set of birds crosses the frame from the opposite direction.

DISSOLVE TO:

ACT 58

Cycles within cycles

376 OMITTED

(NOTE: The following, regarding Michael Snow, has been omitted from the dialogue in this draft of the script:)

Snow releases the film *BACK AND FORTH* in 1969. Shot in a prefab classroom at Fairleigh Dickinson University, New Jersey, *BACK AND FORTH* consists of 52 minutes of horizontal and vertical pans of varying speed. In his own words: "In this film there are some interesting things from a time point of view; because the pan is always moving, scanning, that defines your time sense. When there's activity in that room, that just happens and you scan past it and so on... There is a paradox involved: the action of the spectator-camera is what is continuous, whereas these other things are going to appear and disappear as the thing passes. It's going to have an inexorable quality." Also he states: "You're not within it, it isn't within you, you're beside it."

MICHAEL SNOW: “*WAVELENGTH* is metaphysics and *BACK AND FORTH* is physics.”

In 1971, Snow finishes his three-hour film *LA RÉGION CENTRALE*, whose title is derived from a physics text.

LA RÉGION CENTRALE was shot about 80 miles north of Sept-Isles, Quebec, on a Precambrian mountaintop strewn with metamorphic gneiss and granite boulders. *LA RÉGION CENTRALE'S* entire vista is made up of similar treeless mountains of relatively low elevation.

The camera was set on a programmable camera mount capable of moving, as Snow describes it: “...around an invisible point completely in 360 degrees, not only horizontally but in every direction and on every plane of a sphere. Not only does it move in predetermined orbits and spirals but in itself also turns, rolls and spins. So there are circles within circles and cycles within cycles. Eventually there's no gravity.”

There is no human presence in the landscape, just the occasional shadow of the camera and mount apparatus. Snow states: “As a move from *BACK AND FORTH*, I decided to extend the machine aspect of film so that there might be a more objective feeling; you wouldn't be thinking of someone else's expressive handling of the thing but perhaps how and why the whole thing got set in motion, what's behind it.”

MICHAEL SNOW: “...on the screen it's the centre which is never seen, which is mysterious... As you move down in dimensions you approach zero, and in this film, *LA RÉGION CENTRALE*, that zero point is the absolute centre, Nirvanic zero, being the ecstatic centre of a complete sphere. ...The film is a cosmic strip.”

The ceaseless flow of the image through the frame in *LA RÉGION CENTRALE* draws the viewer's attention to the rectangular frame - synthesizing the visual plane and any spatial illusion within it. As in the non-representational canvases of Jackson Pollock, movement eliminates the relationship between figure and ground.

DISSOLVE TO:

ACT 59

A sort of constant euphoria

377 CRANE SHOT - BAY WINDOW

The CAMERA RETREATS SLOWLY from the IMMENSE THREE PANEL BAY WINDOW. The top edge of the *LARGE GLASS* glides into the shot at the bottom of the frame.

At the same time, the WHITE LIGHT RADIATING from the three panels of the bay window INTENSIFIES INTO THREE BEAMS THAT CONVERGE at the *LARGE GLASS*.

The CAMERA DESCENDS, and the *LARGE GLASS* incrementally FILLS the frame.

378 REVERSE SHOT - *LARGE GLASS*

The intense glow off the surface stops us from seeing clearly through the front of the *GLASS*. The *CAMERA SLOWLY RISES* to a high angle above the *GLASS* again, revealing much of Jean Cocteau's salon.

But the space has been dramatically altered. The divan with its tapestry of poppies, garlands and birds, the Persian carpet, the art nouveau wallpaper, the artificial jungle, the manufactured objects, the skeletal remains and all other contents - except the computer workstation - are gone. The eccentric salon has been reduced to a white shell with a French vanilla marble floor.

The space is now primarily OCCUPIED BY CAST SHADOWS from the frame, cracks and constituents of the *LARGE GLASS*. The shadows stream across Marcel and Leni's features as they move about during this act.

379 CLOSER ANGLE ON MARCEL AND LENI

Marcel gestures, cigar between his fingers, as if sweeping his hand across the surface of the glass.

MARCEL

The plane of the glass is a comfortable way of expressing the concept of infinity in three dimensions. Infinity is detained in this plane.

Speaking incorrectly, the line which seems held in the plane should restrict itself to just crossing it - and then moving on to infinity along this three-dimensional continuum.

LENI

Speaking incorrectly...

380 TIGHTER ANGLE ON MARCEL

Marcel, ignoring Leni's interjection, exhales some cigar smoke and then tries to clench it with his hand.

MARCEL

When the smell of tobacco meets the smell of the mouth that exhales it, the two smells merge via the infrathin.

I mentioned earlier that a glass door can be interpreted as an infrathin slice that pivots on its hinges.

The *LARGE GLASS*, however, conjures the infrathin by projecting shadows on its surroundings or on any persons placed behind the glass.

381 WIDER ANGLE ON MARCEL AND LENI

...looking back into the space.

MARCEL

When working on the *GLASS*, I thought of positioning a white screen not too far away, so the thrown shadows would sculpturally reconstruct the *LARGE GLASS*.

LENI

What is the length of the *LARGE GLASS*?

MARCEL

It stands 277.5 centimeters high.

LENI

So what is the true length of its shadow?

MARCEL

The shadow has no true length. It is a projection of points in three-dimensional space onto a two-dimensional plane. It changes every time the angle of projection changes.

For about twenty seconds, the only movement on the space's surfaces is the slight shifting of Marcel and Leni's shadows. Then there's a hint of other movements.

Then the movements multiply.

First Leni turns back toward the *LARGE GLASS*, then Marcel.

382 LENI AND MARCEL'S POINT OF VIEW

Divers, mainly silhouetted, arc out of the centre of the *LARGE GLASS*. We've seen them before - in excerpts from Leni's *OLYMPIA*.

As the *CAMERA TIGHTENS* on the upper part of the *LARGE GLASS*, the starts and endings of the dives are eliminated in the editing, leaving mostly the divers' twists and glides. Some divers appear to be passing through the three distorted quadrilaterals of the Draft Pistons, situated side-by-side in the cloud-like Top Inscription.

As the divers' motions slow, downward movements are totally eliminated. They seem to defy gravity, soaring upward in free flight. The *CAMERA GLIDES DOWNWARD* as the divers start fading into the clouds.

As the *CAMERA CROSSES* the divide between the upper and lower panels, the Mandala lens enters frame. When it nears centre frame, *INTENSE LIGHT FLARES* from the lens, washing out the image.

383 CRANE SHOT - BAY WINDOW AND *LARGE GLASS*

As before, *THREE BEAMS OF WHITE LIGHT RADIATE* from the three panels of the bay window, *CONVERGING* at the *GLASS*.

The *CAMERA ROTATES*, revealing a *TRIANGULAR RAY OF LIGHT* emanating from the Mandala on the back side of the glass. Bathed in the ray is a three-dimensional construct.

The *CAMERA GLIDES* toward the construct - a roughcast enclosure with a partially open roof. Its myriad elements seem to be held together with askew and insubstantial wood struts, some sort of tubing, metal brackets, and tape.

384 LOWER ANGLE ON LENI

The *CAMERA FOLLOWS* her as she approaches the enclosure and drops to one knee in front of it.

385 LENI'S POINT OF VIEW

She raises and overlaps her hands, thumbs extended, to create a frame. Within this frame, we see the dexterously executed nude and landscape of Marcel's *GIVEN*.

386 BACK TO LENI

The front end of *GIVEN* - the door with the peephole and the gaping wall that intercedes between the door and the nude - are missing from this recreation.

The *CAMERA FOLLOWS* Leni again as she circles the enclosure and then pauses at the back. Marcel crosses the frame.

387 LENI'S POINT OF VIEW

...of the mismatched panelling of the back wall, crisscrossed with a tangle of electrical wires. One of the wires leads to a flower-patterned Peek Frean's cookie tin flush-mounted to the panelling. Fluorescent light is leaking from the tin. Also flush-mounted to the panelling, and partially overlapped by the cookie tin, is a sizable, perforated aluminum disk, which leisurely rotates at three revolutions per minute.

MARCEL (OFF SCREEN)

Light from the cookie tin passes through the perforations in the rotating aluminum disk, creating the shimmer of the waterfall.

388 CRANE SHOT - LENI AND MARCEL

...as Marcel lifts aside a white plastic curtain and they duck into the enclosure from the side. They are still visible through the open roof and a glass pane suspended above the nude, though partially obstructed by several light fixtures. Two 40-watt fluorescent tubes give off intense white light, while a third gives off pink light. Three 150-watt lamps concentrate their beams on the area where the nude is lying below, and another 150-watt spotlight is directed at her genitals.

389 LENI AND MARCEL'S POINT OF VIEW - *GIVEN'S* ILLUSORY LANDSCAPE

A box measuring 111 by 160 centimetres high is set at a diagonal. The unpolished glass of its front surface, where a photo-collage of trees, mountains and a waterfall have been applied, is backlit with fluorescent light. The waterfall shimmers.

The sky above is actually an angled piece of blue cardboard placed inside the box. And from this point of view, it is apparent that the clouds are merely wisps of cotton.

MARCEL (OFF SCREEN)

The black-and-white photo elements of this landscape were shot at a location which I had first visited in 1950 -in the German-speaking region of Switzerland.

LENI (OFF SCREEN)

These photos are coloured.

MARCEL (OFF SCREEN)

Yes. I tinted them with oil paints.

DISSOLVE TO:

390 HIGH ANGLE - LENI, MARCEL AND THE NUDE

...which is lying on a low, unfinished table, and embedded in dead branches and twigs.

The underlying floor area is made of black-and-white checked linoleum.

Leni surveys the landscape and then the floor.

LENI

You place the nude in a fairly credible landscape, yet undermine the illusion by leaving this flooring visible to the viewer.

MARCEL

This is not just a floor - it's a chessboard.

391 TIGHTER HIGH ANGLE - THE NUDE

The CAMERA ROTATES - the nude slowly 'PINWHEELS' in the frame.

The nude, when glimpsed through the peephole provided by Marcel, looks pornographic, but with no apparent abnormalities. In this OVERHEAD VIEW, we see that the nude has truncated limbs and a featureless stump where the head should be - so she looks like a mutilation victim. Marcel has left out the parts that are not visible via the peephole.

Also, this dismembered nude is visibly sliced into sections, with the seams otherwise hidden by dry branches and leaves. The left hand holding the lamp, for instance, is a discrete unit. Her cascade of hair is secured with a clothes pin.

As the CAMERA DESCENDS, it becomes apparent that the nude is actually a hollow, plaster-cast torso with a metallic framework, partially covered in pigskin. She is somewhat flattened overall, like a bas-relief.

The SHOT WIDENS and Marcel enters frame. Kneeling by the nude, he takes a fountain pen from his jacket. He glances upward.

MARCEL

As you observed earlier, a spotlight is directed right at the hairless cunt.

The intervening glass panel shields the skin from the heat.

392 THE GLASS PANEL

...harshly backlit by the spotlight.

393 BACK TO MARCEL

MARCEL

Pig skin makes the nude look as human as possible.

Marcel verifies that his pen is working, then starts writing on the stump where the right arm would normally be.

MARCEL

(continuing)

The title of the work, along with my signature, is supposed to go here.

394 CLOSE SHOT

Marcel finishes writing his name, then adds the date '1966'.

395 TWO SHOT

LENI

You know Marcel, signing the nude's flesh has very negative connotations.

Marcel looks directly at Leni.

MARCEL

Perhaps she has suffered for your sins.

LENI

Are you serious or joking?

MARCEL

Perhaps both at the same time.

(NOTE: Some dialogue has been omitted here. Act 59 then continues as follows:)

MARCEL

Yves Klein used to say that the whole body is flesh, but the essential mass is the torso and thighs. It is there that we find the real universe, past the scope of our perceptions - an energised, infinite void.

In the highest tantras of Tibetan Buddhism, the experience of emptiness is an ecstatic, all-consuming bliss - metaphorically, it is the orgasm. The cunt is the source of that emptiness.

Or so I hear.

LENI

Emptiness has infinite creative potential - it is not mere nothingness.

396 OMITTED

(NOTE: A sequence has been omitted here, except for this dialogue:)

MARCEL

Humour is my way of avoiding seriousness. The only thing I take seriously is eroticism!

397 OMITTED

(NOTE: A sequence has been omitted here, except for this dialogue:)

MARCEL

For me there's something other than 'yes', 'no', and 'indifference': there's the absence of investigation.

LENI

There is no solution, because there is no problem...

MARCEL

Yes, I couldn't have said it better myself.

398 OMITTED

(NOTE: A sequence has been omitted here. Act 59 then ends as follows:)

LENI

Will this culture feel our presence and our absence? Will we have changed the condition of being there?

DISSOLVE TO:

ACT 60

Potential and actuality

399 COMPUTER WORKSTATION - ANGLE ON LENI AND LCD DISPLAY

Leni is holding a book open on the desk as she manipulates the computer mouse.

400 FULL SCREEN PLAYBACK - LCD DISPLAY

We HEAR several clicks as the following text scrolls up the display:

MARCEL DUCHAMP:

PREFACE*

Given 1. the waterfall

2. the illuminating gas,

we shall determine* the conditions

for the instantaneous State of Rest (or allegorical appearance)

of a succession* [of a group] of various* facts*
seeming to necessitate each other
under certain laws, IN ORDER TO ISOLATE THE SIGN*
OF THE ACCORDANCE BETWEEN, on the one hand,
this STATE OF REST (capable of innumerable*
eccentricities*)
and, on the other, A CHOICE OF POSSIBILITIES
authorised by these laws and // also determining*
them*”

Leni highlights the following lines:

Given 1. the waterfall
2. the illuminating gas,

401 CLOSEUP ON LENI'S BOOK

Leni moves the open book aside John von Neumann, revealing a copy of *THE ATLANTIC MAGAZINE*. The magazine headline reads: *Did the Universe Just Happen?* The subhead reads: *Controversial scientist Edward Fredkin says no - that the universe is a computer, and was built for a purpose.*

Leni then closes the open book, revealing its title: *PARALLEL UNIVERSES; THE SEARCH FOR OTHER WORLDS*, by *FRED ALAN WOLF*.

402 FULL SCREEN PLAYBACK - LCD DISPLAY

This part of the previous text is now onscreen:

this STATE OF REST (capable of innumerable*
eccentricities*)
and, on the other, A CHOICE OF POSSIBILITIES
authorised by these laws and // also determining* them*

Leni highlights the following phrase:

A CHOICE OF POSSIBILITIES

403 ANGLE ON LENI

The backlit *LARGE GLASS* is out of focus behind her. Marcel is off screen.

LENI

It is not easy for me to immerse myself in the past in order to understand the present in all of its strangeness. It seems I have lived many lives, experienced the heights and depths of each, and never known rest - like the waves in the ocean.

404 OMITTED

(NOTE: A sequence has been omitted here. Act 60 then continues as follows:)

405 THE NUDE, MARCEL AND LENI

The three-dimensional truncated nude, with her cascade of hair, is in the foreground. Her extended left arm, with the cylindrical gas lamp in hand, is currently *BISECTING THE FRAME*. The lamp's incandescent core, wrapped in glass, is giving off a somewhat green light.

LENI

Eventually, Werner Heisenberg concluded that reality consists of two worlds: potential and actuality. And the two are joined by the act of measurement.

(beat)

Mathematician John von Neumann argued...

Marcel interjects.

MARCEL

Neumann was one of the initiators of game theory...

LENI

Yes.

But in quantum theory, he argued that both the measuring device and the quantum object, which acts as both wave and particle, should be placed on the same footing - the cut between the two could be placed anywhere.

And the final link in the measurement chain is the conscious mind.

(beat)

For physicist and mathematician Eugene Wigner...

Marcel interjects again.

MARCEL

The conscious mind of the viewer fills the gap between an artist's intention and its realization in the external world.

'Rasa', a Sanskrit word that can mean 'Divine Nectar' - the taste of enlightenment - is not evidenced in the artist or artwork. It evidences in the viewer, in the same way that the taste of wine reaches expression in the drinker.

Leni is momentarily stymied, then backtracks to resume her train of thought.

LENI

As I said... For von Neumann, the final link in the measurement chain is the conscious mind.

For Eugene Wigner, the conscious mind...

Marcel interjects yet again.

MARCEL

Wigner instigated the Manhattan Project at Los Alamos. Von Neumann worked there as well...

LENI

(impatiently)

Yes, yes. They helped develop the first nuclear weapon for the Americans.

MARCEL

Werner Heisenberg, on the other hand, stayed in Germany and was involved to some degree in the Nazi's nuclear weapons project.

After he revealed the existence of the Nazi project to Niels Bohr at a conference in Copenhagen in 1941, their friendship ended then and there. And Bohr joined the Manhattan Project.

Leni resumes where she left off.

LENI

Eugene Wigner authored the paper, *THE UNREASONABLE EFFECTIVENESS OF MATHEMATICS IN THE NATURAL SCIENCES...*

MARCEL

Unreasonable effectiveness...

LENI

I thought that phrase would appeal to you.

(beat)

For Wigner, the conscious mind is the basic reality. The things outside the mind are useful constructions built from past experiences.

406 ANGLE ON *GIVEN'S* ILLUSORY LANDSCAPE

As before, the unpolished glass - where a photo-collage of trees, mountains and a waterfall have been applied - is backlit overall with fluorescent light. The waterfall, individually backlit with pulsing light, shimmers perpetually. Its cascade bisects the frame.

LENI (OFF SCREEN)

David Bohm, who is both a quantum mechanical physicist and philosopher...

Marcel interjects yet again.

MARCEL (OFF SCREEN)

Bohm also contributed to the Manhattan Project, but was denied security clearance to work on site at Los Alamos.

LENI (OFF SCREEN)

Bohm's Quantum Potential Theory posits that beneath all surface phenomena is a seamless whole which is the domain of quantum objects. These objects are connected by their quantum potentials, and every quantum object carries a trace of every other object with which it has ever interacted.

(beat)

Physicist Hugh Everett - a student of Wigner's - proposed a many-universes interpretation of quantum physics, which he called the 'relative state' formulation.

According to this theory, all choices lead to a splitting of universes. On the quantum level, every time an electron either moves or fails to move to a new energy level, a new universe is created.

407 TWO SHOT

Leni straightens her posture, then enumerates the following, using her fingers.

LENI

Heisenberg: reality consists of two worlds, potential and actuality - and the two are joined by the act of measurement.

Neumann: the cut between the measuring device and the quantum object can be placed anywhere. And the final link in the measurement chain is the conscious mind.

Wigner: the conscious mind is the basic reality, and the things outside it are constructions built out of past experiences.

Bohm: beneath all surface phenomena is a seamless whole which is the domain of quantum objects connected by their quantum potentials.

Everett: all choices lead to a splitting of universes.

(beat)

All possible futures happen...

Marcel considers before responding.

MARCEL

After terminating our lives' works in real time, we did not 'enter' this nth dimension...

LENI

...'coupling time'...

MARCEL

...we created it.

LENI

Yes, yes.

Marcel again considers briefly.

MARCEL

But that would have required some sort of 'passion' at a distance.

After several beats...

MARCEL

(continuing)

What if we didn't create 'coupling time'? What if someone interpreted and compiled the available information on us...

LENI

You mean someone thought of us coupled, and here we are...

MARCEL

Not quite.

What if this someone then propagated the interpretation through an aesthetic medium...

(beat)

Aesthetic sync, the coincident abandonment of our essential works, is a construct of the mind.

408 OMITTED

(NOTE: A sequence has been omitted here. Act 60 then continues as follows:)

MARCEL

An actress takes on the role of Leni Riefenstahl. She studies the part. She puts on makeup. She steps in front of the camera. Ostensibly, she is Leni Riefenstahl.

(beat)

Now, as you know, a film is usually shot out of sequence. So an actress is always pretending that she's reacting to events in the immediate past and is unaware of events about to unfold.

409 ANGLE ON MARCEL

...as he's startled by Leni off screen.

410 CLOSE TWO SHOT

Leni thrusts her tongue into Marcel's mouth.

His initial impulse to her aggressiveness is to pull away.

MARCEL

She may later remove her makeup, but the actress still carries a trace of the role she has acted - and vice versa.

Leni mashes her lips into his.

Marcel succumbs.

His tongue pokes into her mouth as well.

For the first time, they're going at each other with mutual passion.

411 WIDER ANGLE

The backlit *LARGE GLASS* is out of focus behind Leni and Marcel.

Leni presses her hand into Marcel's crotch.

He slides his hand into her blouse...

LENI

Vice versa?

MARCEL

Yes...

LENI

So we're actors who don't know we're actors...

MARCEL

I don't think so...

Though nonsensical things so often turn out to make sense. That's why it's not easy to be nonsensical.

Marcel pulls Leni to him.

MARCEL

You know, we're like two arrows meeting in mid-flight.

The backlit panels of the *LARGE GLASS* EXPLODE into flashing shards behind them.

The airborne shards, though seemingly lethal, pass right through Leni and Marcel with no effect.

They are, of course, stunned.

Then they HEAR more glass shattering behind them. They whirl around.

412 REVERSE ANGLE - *GIVEN*

Unlike Leni and Marcel, the re-creation of *GIVEN* has not fared well. And now the glass panel above the 3-dimensional nude has fragmented, showering down on her.

413 CLOSER ANGLE ON NUDE

...as dagger-like shards embed themselves into her simulated flesh.

LAP DISSOLVE TO:

ACT 61

Draped silk

414 CRANE SHOT

The CAMERA SLOWLY CIRCLES the steel frame that once housed the panels of the *LARGE GLASS*, as Leni and Marcel inspect the devastation.

One shard, and then another, drops out of the steel frame.

There are shards everywhere, shimmering en masse, like a constellation.

The CAMERA TIGHTENS AND THEN SETTLES ON Leni, as she bends to retrieve something.

She reacts to Marcel, who is off screen.

415 LENI'S POINT OF VIEW

Marcel is stepping through the steel frame from the opposite side.

MARCEL

Amusing.

Marcel holds up an arrow. Three red fletches are attached to the back of the shaft. The front end of the shaft is splintered.

416 MARCEL'S POINT OF VIEW

Leni holds up a second arrow. Its shaft is similarly splintered. And it also has three red fletches.

LENI

These are the arrows I shot earlier, when I acted out *PENTHESILEA*. The ones that disappeared into the ether.

This can't be...

MARCEL

Yes it can.

Art has absolutely no existence as veracity, as truth.

417 TWO SHOT

LENI

The first time the glass shattered, you said...

MARCEL

...in reducing the glass to shards, destiny put the bride into direct physical contact with her bachelors. Its decomposition returned the picture to the world.

418 STEADYCAM SHOT - MARCEL AND LENI

THE CAMERA FOLLOWS them as they step through the steel frame that once housed the *LARGE GLASS*...

...and approach the IMMENSE THREE PANEL BAY WINDOW, WHITE LIGHT POURING IN around them.

As they near, the three panels COME INTO FOCUS...

...but the middle panel is substantially altered.

Instead of two panes divided horizontally, it is now a floor length, single glass pane, with a silhouette of two lovers, entwined, cut into it.

LENI

Gradiva...

419 REVERSE SHOT

Leni and Marcel raise their right hands, palm open.

Then they press their palms together.

MARCEL

Fear...

LENI

...not.

420 BACK TO STEADYCAM SHOT

Marcel draws Leni closer to him...

...and they pass through the cut-out silhouette from Gradiva.

The CAMERA FOLLOWS...

LAP DISSOLVE TO:

421 MONTAGE - EXTERIOR

(NOTE: This is the LAST of seven evolving sequences concerning the bay window. The shots are derived from behind-the-scenes footage of the two actors portraying Marcel and Leni, shot during production of *Duchamp SLASH riefenstahl*.)

These shots are processed less WHITE than the previous exterior montage, with details less WASHED OUT.

The two actors are now PERCEIVABLE.

Their MOTIONS are less STUTTERED and BLURRED.

The VISUALS in these shots are PLAYING FORWARD.

The VOICES likewise are PLAYING FORWARD. The dialogue is now MORE DISCERNIBLE.

LAP DISSOLVE TO:

422 LARGE SOUND STAGE - HIGH ANGLE WIDE SHOT

(NOTE: this sequence is processed to match the preceding montage, but motion and sound quickly SETTLE DOWN to normal - and it opens with muted colour.)

A cyclorama arcs up from the floor of the sound stage. Its colour matches the floor - both of which have a subtle pink tone.

A huge white silk on a metal frame - usually employed behind the scenes for light diffusion - is centred on the stage. Currently, the frame is folded, creating a long, inverted 'V'-shaped tent. And instead of being taut, the fabric now drapes loosely.

Several industrial fans are arrayed mostly on one side of the tent.

Marcel and Leni enter at the bottom of the screen, on a trajectory to the tent.

423 STEADYCAM SHOT - MARCEL AND LENI

THE CAMERA FOLLOWS them, as it did earlier.

424 ANGLE ON INDUSTRIAL FAN

We HEAR IT START UP, and the blades rev up to speed.

425 BACK TO STEADYCAM SHOT

Marcel and Leni are in the foreground, the tent still some distance away. The draped silk is stirring.

426 ANGLE ON ANOTHER INDUSTRIAL FAN

We HEAR IT START UP, and the blades rev up to speed.

427 BACK TO STEADYCAM SHOT

Marcel and Leni approach the tent. The draped silk is now moving sinuously.

(NOTE: MORE COLOUR IS SUFFUSING the image. The floor and cyclorama are now definitely pink.)

Marcel and Leni reach the tent. We HEAR ANOTHER FAN kick in. The draped silk is moving with some urgency.

Marcel steps into the inverted 'V' of the tent and starts making his way to the other end. Leni remains outside.

The CAMERA STAYS WITH Leni as she walks alongside the tent. We HEAR ANOTHER FAN kick in. The silk is starting to thrash. And the background is becoming reddish.

LAP DISSOLVE TO:

428 STEADYCAM SHOT

This is AN APPARENT REPEAT OF Marcel and Leni's approach to the tent. The draped silk is moving sinuously.

The floor and cyclorama are now definitely pink.

Marcel and Leni reach the tent. We HEAR ANOTHER FAN kick in. The draped silk is moving with some urgency.

Marcel steps into the inverted 'V' of the tent and starts making his way to the other end. Leni remains outside.

THIS TIME, the CAMERA STAYS WITH Marcel. We HEAR ANOTHER FAN kick in. The silk is starting to thrash. Some reddish tone is creeping into the fabric.

429 REVERSE STEADYCAM SHOT

Marcel approaches.

As yet ANOTHER FAN kicks in, the silk thrashes about furiously. The fabric has a more reddish tone, and it is slapping Marcel repeatedly.

Marcel EXITS the tent.

The CAMERA BACKS OFF, bringing Leni into the shot.

The wind is tearing at Marcel and Leni's hair and clothing. They raise their hands to shield their eyes.

The background is now VIVID RED.

Leni pulls some hair back from her face.

She raises her voice to counter the wind-related noise:

LENI

What am I to you?

Marcel likewise raises his voice:

MARCEL

Activity backed by nothingness...

LENI

And you're nothingness seeking activity...

430 HIGH ANGLE SHOT - MARCEL, LENI AND THE THRASHING SILK

...immersed in the red background.

DISSOLVE TO:

ACT 62

Little deaths

431 NUMEROUS SPLASHES OF VIVID RED

...on a green background, initially OUT OF FOCUS.

As the image slowly COMES INTO FOCUS, the red splashes coalesce into Oriental and opium poppies with crepe-like petals, purplish-black stamens and oblate-shaped seed pods.

432 MARCEL'S POINT OF VIEW - A EXTENSIVE GARDEN

...with scarlet-crimson, blush-pink, salmon-orange and silver-white poppies predominating in the flower beds.

The area is carved into oblongs by staked rows of pear trees. Each tree has been espaliered to grow unnaturally flat, like a hand fan or fork - and the trees are lined up edge to edge, so the rows they form are essentially two-dimensional.

It is near sunset.

Marcel advances into the grassed part of the garden.

LENI (OFF SCREEN)

Jean Cocteau's garden at Milly-la-Foret... southwest of Paris.

Leni ENTERS FRAME.

MARCEL

I smell peppermint...

LENI

Mente de Milly - it's grown all over here.

(beat)

The stream at the end of this garden divides this place from the rest of the world.

Just ahead, the grass drops away in three circular tiers, forming an amphitheatre.

Kicking off her shoes, Leni drops down into the centre of the amphitheatre. The grass here appears luminescent.

Leni hastily sheds her jacket...

...her blouse...

...her skirt...

...and so on...

...until she is down to just a bra and panties.

Both are made of peach silk. The bando-style bra is unstructured, with ribbon straps. The tap-style panties are high waisted, and flare from the hips like a skirt.

Leni's training in athletics and dance is evidenced in her still-lithe physique.

Looking up, Leni responds to an apparent reaction from Marcel:

LENI

I can not be constricted when I dance.

433 SERIES OF SHOTS - LENI'S DANCE

...from VARIED ANGLES.

There's a bit of Nijinsky in her posturing, but little ballet in Leni's style. There's some nymphish scampering and prancing in her repertoire, but no serious aerial work.

To the dance-savvy viewer, it's apparent that much of her 'inspiration' comes from Greek revivalist Isadora Duncan.

Much of her 'style' comes from German expressionist choreographer Mary Wigman, whose technique, as mentioned earlier, focussed on evoking inner feelings, as well as expressing the 'essence' of dance.

Sure enough, Leni's dance seems to be all about feeling - mostly of the euphoric and passionate kind. A good deal of it is conveyed with sweeping and resonating arm gestures, plus intense facial expressions.

Depending on one's viewpoint, some of what she does is either embarrassingly raw or delightfully spontaneous.

Marcel descends into the amphitheatre's circle in the last shot of the series.

434 BACK TO MARCEL'S POINT OF VIEW

As she winds down the dance, Leni deftly unhooks and slips off her bra.

Showing no shyness whatsoever, Leni fully exposes her breasts as she extends her arms - the left hand palm up, the right hand palm forward with the fingers extended upward. Then she swivels her hips forty-five degrees, raises her left leg so the thigh is parallel to the ground, and holds this position.

LENI

You know this stance...

After a couple of beats...

MARCEL

Shiva...

In Hinduism, he can impersonate many aspects of the Divine.

LENI

In THIS aspect, Shiva is the lord of the cosmic dance.

Through the dance, Shiva unifies all things by immersing them in the rhythm, making them part of the dance.

MARCEL

But it is an eternal life-death rhythm. His dance is the catalyst for the destruction of the universe...

LENI

...which is subsequently created anew.

Leni releases her stance, then briefly cups one of her breasts.

LENI

In another aspect, Shiva as also both male and female.

MARCEL

A fully realised being knows the masculine, yet keeps to the feminine.

Leni resumes the stance again, but this time she extends only the left arm, with the hand palm up.

Then she spreads her thighs.

LENI

And this stance is...

Marcel considers before responding.

MARCEL

...the nude from *GIVEN*.

Leni resumes the Shiva stance again, with the left hand palm up.

LENI

Shiva holds a vessel in the upper left of his four hands, from which issues a tongue of flame. The fire is destruction, the dissolution of form.

A tongue of flame erupts in Leni's left hand.

LENI

(continuing)

Your nude similarly holds a flame in her left hand.

435 SERIES OF SHOTS - LENI'S SECOND DANCE

...from VARIED ANGLES.

Leni starts integrating Indian dance elements into her movements.

Some are taken from depictions of Shiva - more of her movements are bent-kneed - as well as other gods and goddesses. And she holds defined poses, before slipping into smooth transitions.

She is now more lyrical, like a Bharatanatyam or Odissi dancer - and her eye movements are more conspicuous.

The one hand still holds the flame, which streams as Leni's arms trace flowing paths around her torso.

She replaces some of the carnal passion in her repertoire with a reverential feel.

(Note: at some point, the image is DOUBLE-EXPOSED within this series of shots, so Leni briefly appears to have four arms.)

The series concludes with a HIGH ANGLE SHOT of Leni and Marcel within the amphitheatre's three rings. The grass rings are now more luminescent than the centre.

436 BACK TO MARCEL'S POINT OF VIEW - LENI

Deftly, she slips off her skirt-like panties, which start flaming as they come into contact with her lit hand, and then tosses them TOWARD THE CAMERA, at Marcel.

Fire fills the frame.

LAP DISSOLVE TO:

437 MARCEL'S POINT OF VIEW AGAIN - LENI

It is now the magic hour: the sun has just gone down and the sky is deep blue. The colour temperature of the light has fallen, producing a golden-orange hue.

Leni is reclining, suspended in mid-air, just above a stream of vivid colours that cross the frame from left to right.

She is positioned somewhat like Marcel's nude in *GIVEN*. But instead of Marcel's cylindrical gas lamp, she still holds a bare flame in her upraised left hand.

As MARCEL APPROACHES, the constituents of the colour stream become apparent: scarlet-crimson, blush-pink, salmon-orange and silver-white Oriental and opium poppies; garlands of long, incised leaves; and iridescent plumaged birds of paradise with elongated tails and brilliant ruffs.

The stream is an ANIMATED version of the tapestry that covered the divan in Cocteau's salon.

LENI

The stream divides this place from the rest of the world.

Leni dips her upraised left hand into the colour stream and withdraws it. The flame is now out.

Then Leni spreads her thighs, just like Marcel's nude in *GIVEN*, fully exposing her pubic area - it is clean-shaven.

DISSOLVE TO:

438 ANGLE ON MARCEL

...as he undresses.

He meticulously folds his dark, double-breasted suit...

...pink shirt with fine green stripes...

...and so on...

...including his socks.

The CAMERA MOVES CLOSER as he rolls his tie.

LAP DISSOLVE TO:

439 CLOSE TWO SHOT

...as Marcel and Leni's tongues meet, followed by a long tender kiss...

440 CLOSEUP - MARCEL'S HAND

The CAMERA FOLLOWS, as his fingers glide down from Leni's throat and across one breast to the other. His index finger circles the areola, then gently tweaks the nipple.

LAP DISSOLVE TO:

441 CLOSEUP - MARCEL'S HAND AGAIN

The CAMERA FOLLOWS, as his fingers skim down over Leni's tummy. His middle finger briefly slips into her belly button.

His hand sidetracks briefly, tracing the contour of her hip, then resumes its course downward, slipping over her depilated mons pubis.

His index and middle fingers tease Leni's clitoris for several seconds.

LAP DISSOLVE TO:

442 CLOSEUP - MARCEL'S HAND AGAIN

His fingers stray along the inside surfaces of Leni's thighs...

...which twitch at his feather-soft touch.

Then they slip back to her crotch, nestling briefly in her labia...

...and then one after another, dip repeatedly into the opening of her vulva.

Then his fingers, now lubricant laden, return to the clitoris...

...and resume their stimulation at greater length.

443 CLOSE TWO SHOT

Leni shudders and arches up to meet his lips - this kiss is shorter, but more intense.

LENI

If orgasms are little deaths...

MARCEL

...then our lives are just a series of little deaths
terminated by literal death.

444 WIDER TWO SHOT

The colour stream is flowing faster beneath them. Its constituents - the Oriental and opium poppies, garlands of leaves, and birds of paradise - are blurring. Their colours are fading as they blend.

Leni reaches for Marcel's penis...

445 CLOSEUP - LENI'S HAND

...as it lightly strokes Marcel's fully erect penis, then settles on it...

...and gently tugs back and forth.

LAP DISSOLVE TO:

446 CLOSEUP - LENI'S HAND AGAIN

...drawing Marcel's foreskin back, fully exposing the taut head of his penis.

Leni's thumb and index finger gingerly caress the base of his urethra...

...which discharges a drop of viscous lubricant, that Leni starts smearing...

...a couple of seconds later, a larger discharge of lubricant follows.

LAP DISSOLVE TO:

447 CLOSEUP - LENI'S FINGERS AGAIN

... glistening, and doing some digital choreography on Marcel's penis...

...as they continue spreading the clear fluid.

Then they circle his member again and resume tugging...

...gradually ratcheting up the speed.

448 WIDER TWO SHOT

The colour stream has further accelerated, its constituents no longer distinguishable. The flow is nearly pure white.

Leni spreads her thighs to accommodate Marcel...

...as he slips between them.

449 CLOSE TWO SHOT

Leni's lips rise to meet Marcel's again, but she just kisses him lightly and whispers:

LENI

Kill me.

450 CLOSEUP - LENI'S HAND

...directing Marcel's penis toward her vulva.

After a brief initial probe...

...Marcel's erect penis smoothly penetrates Leni's vagina.

DISSOLVE TO:

451 CARD

MARCEL DUCHAMP: "3rd From the 2 graphic developments obtained find their conciliation. which should be the 'blossoming' without causal distinction...

...Mixture, physical compound of the 2 causes (bach. and imaginative desire) unanalyzable by logic."

THE END

Peter Dudar is a multimedia artist based in Toronto, Canada – now working primarily in photography and video. His alias, Crashpoints, is derived from a series of films he shot at Toronto's CEAC (Centre for Experimental Art and Communication). He is also co-director of the performance partnership Missing Associates (on hiatus), with dancer/choreographer Lily Eng.

D/R

